

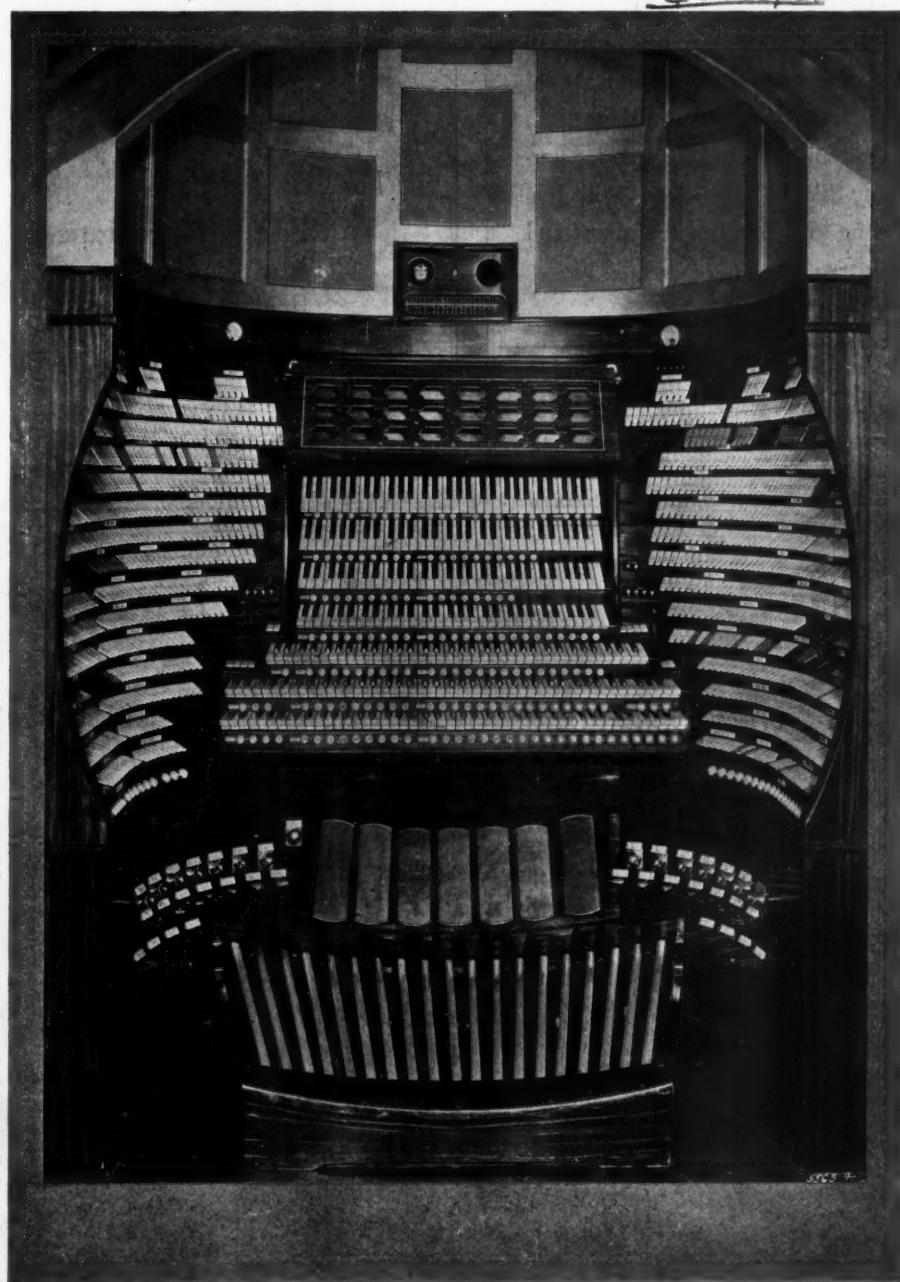
MUSIC & DRAMA

The AMERICAN ORGANIST

PUBLIC LIBRARY
AUG 8 - 1932
DETROIT

Title Reg. U. S. Pat. Off.

Indexed



AUGUST 1932
Vol. 15 . No. 8

25c a copy
\$2.00 a year
Additional in Canada

Real Service~

Offering Advertisers a complete service--
Copy Designing Engraving Electrotyping

EVERY business has its ideals and ambitions; its personnel, products and methods of sale. Printing is the art of bringing these elements together in one compact, representative, harmonious whole. Your printing should express the advantage there is in specialized skill, for good printing like a good man, will live long to the end of usefulness and service . . .

Printers of
The Contemporary American Organ

Richmond Borough Publishing & Printing Company
16 Park Avenue Staten Island, N. Y.
Telephone POrt Richmond 7-2500



A Casavant Organ Console

Ease of control and precision of action are distinguishing characteristics of the organ consoles built by Casavant.

They couple to the conservative musical principles of the Casavant organ all that is most modern in mechanical technique.

Casavant Freres
LIMITED
St. Hyacinthe, P.Q. Canada

PIETRO YON



WORLD FAMOUS
ORGANIST AND
COMPOSER

For All

Public Appearances
Master Courses
Private Lessons

Address:

E. HAYNER, I. C. V.
853 Carnegie Hall, New York City

For Organists A Practical Practise Organ

M
O
V
A
B
L
E



S
E
L
F
-
C
O
N
T
A
I
N
E
D

ESTEY ORGAN CO.
BRATTLEBORO VT.

The American Organist is published monthly at 90 Center St., Staten Island, N. Y., by Organ Interests Inc. Entered as second class matter at Staten Island, N. Y., post office, July 17, 1928. Copyright 1932 by Organ Interests Inc. Subscription: U.S.A. and abroad, \$2.00 yearly, 25c current copy, back copy 30c and up; Canada, \$3.00 yearly, 30c current copy, back copy 35c and up. August, 1932. Vol. 15 No. 8.

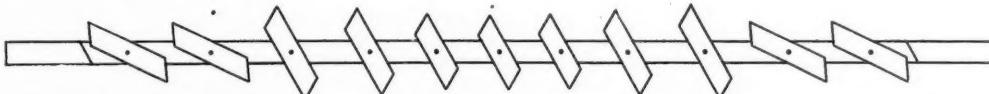
The New

KIMBALL

TWO-STAGE EXPRESSION



First Stage—The swell shades are opening partly, one by one, until the whole swell-front is but PARTLY open.



Second Stage—After having opened partly, the swell-shades are now opening COMPLETELY, one after another, until the whole swell-front is entirely open.

Each KIMBALL expression shade is operated by its own individual motor. We have long since discarded the "SWELL-ENGINE" principle, which moves all the shades of a heavy swell-front at once, as being ineffective, inefficient and entirely too slow in operation. When the shades are operated by *individual* motors it is possible to obtain much greater speed in opening and closing.

In using individual motors, our previous practice has been to open the shades completely, one after another. NOW, with our new TWO-STAGE device, we open each shade but partly, one at a time. After this operation is completed, the SECOND STAGE operation begins, opening all the shades COMPLETELY, one by one, until the whole swell-front is entirely open, and this is accomplished with amazing SPEED and QUIETNESS.

The smoothness of a crescendo or diminuendo is greatly increased by this new device which DOUBLES the previous number of possible positions of the swell-shades.

W.W.KIMBALL CO.

Established 1857

Organ Architects and Builders
KIMBALL-WELTE Residence Organs

NEW YORK
665 Fifth Avenue

(No. 3 of a series of descriptive announcements concerning the Kimball Organ)

CHICAGO
Kimball Hall

New Organ Music from Abroad

Paragraph Reviews for Professional Organists

By ROLAND DIGGLE, *Mus.Doc.*

Chester of London has published an organ composition in sonata form by Guy Weitz, the wellknown recitalist whose splendid organ records have been among the best sellers both here and abroad. It is in three movements: *Regia Pacis*, *Mater Dolorosa*, *Stella Maris*. The complete work consists of 36 pages and is just the right length for recital use; at the same time the movements stand alone and I feel sure that the last movement, a stunning Toccata in the French style, will take its place beside the Vierne Finale and the Widor Toccata. The work is not unduly difficult and calls for no registration that cannot be had on the average three-manual instrument.

The first movement opens Lento Maestoso with a fine broad theme which leads to an Allegro Moderato somewhat in the style of Franck; it works up to a fine climax and ends ffff.

The second movement is an Adagio of four pages that contains some charming writing; the plainsong melodies that are used in the making of its subjects gives it a sort of religious atmosphere that makes it ideal for church use.

The last movement is brilliant; played up to time on an instrument with a good Pedal it cannot fail to bring down the house. It strikes me as being one of the finest recital pieces that has been published in many a day.

By all means investigate this work of Mr. Weitz if you are looking for something new. It is modern without being in any way ultra-modern, and its difficulties are such that the average organist should be able to overcome them with practise. I recommend it highly and hope organists everywhere will encourage the publisher by buying copies and encourage the composer by playing the work.

[The composer has followed the rather regrettable practise of the French school of organ composers and called his work a symphony. T.A.O. is opposed to pretense no matter in what form it presents itself; inasmuch as all standard dictionaries and all eminent orchestral conductors agree in confining the word symphony to the use of works written in sonata form for full orchestra, concerto to those written in that form for one solo instrument and full orchestra, and sonata to works in that form written for one solo instrument, we apologize to our readers for the prejudice which does not permit us to go quite far enough in false claims and distortion to call a sonata a symphony, or a cotton-wool suit an all-wool suit. Another pet prejudice of ours is to hear the

organ spoken of as a king of instruments. These terms are all well enough for children to play with but hardly carry with them sufficient poise and self restraint, not to mention plain honesty, to be suitable for use in the serious branch of the organ profession.—THE ED.]

Alec Rowley has written two good service pieces in *Resurgam* and *Paeon*, the thematic bases of both being founded on a few notes of plainsong. Both pieces are well written and of moderate difficulty, and while not as interesting as his *Benedictus* which was published a few months ago they are well worth playing and will give the listener the effect of a first-class improvisation.

G. O'Connor Morris, a new name in organ music, gives us five pieces: *Nocturne*, *Lullaby*, *Reverie*, *Pastorale*, and *Celtic Melody*. All are well written and should appeal to the average organist, as they are reasonably easy to play and will be effective on a small instrument. Personally I like the *Lullaby* and *Nocturne* best, the latter a tasteful piece of writing that makes us hope the composer will give us some more extended compositions in the near future.

A first rate transcription of the *Nimrod* movement from Elgar's *Enigma Variations* by W. H. Harris makes a good voluntary. All the above from the Novello press.

An *Album of English Organ Music* comes from Schott of London, a useful album of fairly easy pieces from such composers as Faulkes, Lyon, King, Wolstenholme, James, Steane, etc.

A new series of old organ pieces is being published by the Faith Press (Homeyer, American agent) the first number being a *Concerto in B-flat* by Arne. The work consists of a *Con Spirito* and a jolly *Gigue* and is well worth reviving. I recommend it as a welcome relief for the average recital program. The second number is a rather charming *Pastorale* by Zipolo that should make a first rate recital number.

Oberlin Conservatory

of Music

A Department of Oberlin College

Exceptional advantages for the Organ Student

18 pipe-organs

for teaching and practice

Specialist teachers

BRUCE H. DAVIS
GEORGE O. LILLICH

LAUREL E. YEAMANS
LEO C. HOLDEN

RUSSELL BROUGHTON

Choir Singing and Choir Direction
with Olaf Christiansen

Address Frank H. Shaw, Director, Oberlin, Ohio, for catalog

Recently Published FIRST ORGAN SONATA

By

PHILIP JAMES

- 1. Andante Con Tranquillita. \$1.50
- 2. Andante Cantabile. 75c
- 3. Finale. 75c

Complete Price \$2.50

Each Movement Published Separately

THE H. W. GRAY COMPANY 159 E. 48th St., New York
Sole Agents for Novello & Co., Ltd.

University of Colorado College of Music

Courses offered for the degree,
Bachelor of Music. Excellent
faculty. Adequate equipment.
Reasonable fees.

Organ lessons given on large
4-manual Austin.

Practice organs at low expense.
Organ study under the Director,
Professor Rowland W. Dunham.

BOULDER

COLORADO

A U S T I N

THE excellent character of the AUSTIN ORGAN is due in no small measure to its most favorable background.

The Austins were English born and were raised in an atmosphere of organ tone and organ building. They were educated in English schools where Church and Choir boy service was compulsory while at home every opportunity existed for practical experience in designing, building and voicing organs. Their father was an organ builder, two organs were installed in their home, one of which was completely designed and built by the sons.

Thus at an early age the essence of organ tone, choral music and organ building experience was moulded into their characters.

Arriving in America in 1893 connections were made with the Farrand and Votey Organ Co. — successors to the Roosevelt Co. — and the largest builders of that time. It was then that JOHN T. AUSTIN considering the unsteadiness and varying volume of air pressure to which all organs were subjected, invented the Universal Chest, for which after many years he had the highest honor of receiving the Edward Longstreth Medal from the Franklin Institute.

When the first pipes were manufactured in the AUSTIN plant, European voicing again received careful study. English, French and German stops were imported as tonal standards of that period.

AUSTIN's object has always been to improve and adapt the best practices of voicing to the requirements of the various American churches and choirs.

The many tonal achievements and improvements developed in the AUSTIN plant bear out this statement, and have given the AUSTIN ORGAN not only the excellent ensemble noticeable in the English type, but also an added warmth, color and expression desired by American organists and musicians.

Continuous touch is maintained with foreign organ work and few years have passed in which one of the Austins has not re-visited England and Europe.

AUSTIN ORGAN CO.

HARTFORD, CONN.

Calendar

For Program Makers Who Take Thought of Appropriate Times and Seasons

—SEPTEMBER—

1. Frank H. Colby born, Milwaukee, Wis.
3. Peace between U. S. and Britain, 1783.
4. Grieg died, 1907.
4. F. Flaxington Harker born, Aberdeen, Scotland.
4. Edward F. Johnston died, 1919.
5. Harry Brooks Day born, New Market, N. H., 1858.
5. Walter C. Gale born, Cambridge, Mass.
5. Meyerbeer born, Berlin, 1791.
5. Labor Day.
6. Lafayette born, 1757.
8. Dvorak born, Muhlhausen, 1841.
9. Edwin H. Lemare born, Isle of Wight, Eng., 1865.
11. Louis Adolphe Coerne died, 1922.
11. Alfred Hollins born, Hull, Eng., 1865.
11. George C. Martin born, Lambourn, Eng., 1844.
13. George Henry Day born, New York, N. Y.
13. Alfred R. Gaul died, 1913.
14. Edward Shippen Barnes born, Seabright, N. J.
15. Horatio Parker born, Auburndale, Mass., 1863.
16. Frederick Stevenson born, Newark, Eng., 1845.
17. Karl Ludwig Thiele died, 1848.
23. A. Walter Kramer born, New York, N. Y.
23. First day of Autumn.
25. Leon Boellmann born, Ensisheim, 1862.
25. J. Varley Roberts born, Leeds, Eng., 1841.
27. Cyril Scott born, Oxten, Eng., 1879.
29. Dr. M. P. Moller born, Bornholm, Den.
30. C. V. Stanford born, Dublin, Ireland, 1852.

Music of the Month

A Digest of the Most Practical and Worthy Compositions by Composers of the Current Calendar List

FOR THOSE who may want to check up their own repertoire with the most timely lists of practical compositions, and follow, when occasion affords, the music calendar for the month. The usual abbreviations are used to indicate number of pages and grade of difficulty—easy or difficult, modified by moderately or very. Publisher and price are given where known. Readers will render valuable cooperation by securing any of these compositions through one of the publishers whose name and address is found in the Directory in the back of this magazine.

—MUSIC FOR SEPTEMBER—

Horatio Parker's name will last in history longer than his music will last on programs, but none the less there are many compositions which not only have not been adequately appreciated in the past but are worth keeping in repertoire for some years to come. The best way to

secure these is to purchase the book of 21 original Parker organ compositions published by Schirmer in 1910, \$2.00.

F. Flaxington Harker has two compositions of melodic beauty, offering delightful evening preludes or postludes, with optional use of the Chimes for accent: Meditation Af, 6p. me. Schirmer 1909, 75c; In the Twilight, 6p. me. Schirmer 1909, 75c.

Edward F. Johnston was a Scotchman who lived in New York and died much too early, leaving behind him the Evensong (Fischer) that made him famous, and several other works well worth using for evening services, at least as meditative postludes with which to so effectively and beautifully close a service. We refer to Autumn, 6p. e., Fischer 1912, 60c; and Forest Vesper, 3p. e. Fischer 1914, 60c. Chimes can be effectively used in each, as also in the old favorite Evensong. For the informal recital played by the church organist as a part of his routine winter's work we suggest the rhythmic Midsummer Caprice, 6p. e. Fisher 1912, \$1.00.

H. Brooks Day left a few compositions, chief of which is the Suite, Op. 29, 25p. me. Fischer 1902, \$1.25, now thirty years old, and valuable not only for the service material it offers but also as preserving a bit of American organ history. This Suite is as definitely linked with the history of its day as was the horse and buggy, and history has its values.

Louis Adolphe Coerne has three very short numbers ideally suited to preludial use: Consecration, Inner Vision, and River of Life, all by Ditson, 60c, 50c, and 60c respectively; they are in reality mood pictures—we might almost say spiritual paintings.

Just for a change we shall pass by Mr. Edward Shippen Barnes, mentioning only that his first great sonata (Schirmer 1918) remains our favorite, that Mr. Farnam made its Toccata Gregorian famous by playing it times

\$2.00 a year	Subscription to	\$2.00 a year
The American ORGANIST		
—♦—♦—♦—		
Name -		
Street & No. -		
City & State -		
Enclosed is \$	c m x b	
—♦—♦—♦—		
ORGAN INTERESTS INC.		
467 City Hall Station		
NEW YORK, N. Y.		

Specify *Melodious Liberty, Organ Chimes*

Pure bell tones. Perfect, permanent pitch. Blends with all other organ stops. Liberty "Grade A" Temple Chimes and Liberty Temple Harp may be added to any organ, new or old. Consult your organ builder.

The KOHLER-LIEBICH Company
3537 Lincoln Avenue Chicago, Ill.



Moosehead Lake, Maine

A complete change of surroundings summons you again. At Moosehead Lake Highlands, farthest north in the New England States, farthest away from the heat, at an elevation of over a thousand feet you can gain that complete relaxation, away from the city crowds, among people of like mind with yourself, in a rather exclusive colony where quality things are placed above quantity business. Only two dozen cottages available; electric lights, running water, log fires for the chill evenings, a Lake 100% pure for swimming and bathing, a Lake 40 miles long and 20 miles wide in some places, dotted by islands, surrounded by pine forests for which Maine is famous. Here you may spend your vacation, not confined to a single room, but with a whole cottage—bed rooms, living room, kitchen, bath—all to yourself at no greater cost than two would pay for one bed-room at a crowded sea-shore resort.

For your own comfort and assurance make advance reservations.
An Island of 2 acres, with cottage completely equipped, is also available

LAWRENCE K. HALL, President
Moosehead Lake Highlands, Inc.

Greenville

< * > *

Maine

without number, that the Andante is a gem, and the real first movement, the Allegro, is the best of all. Difficult work, and only for those who intend to get somewhere in the somber organ world.

A. Walter Kramer's Chanson Matinale, 4p. e. Ditson 1913, 60c, was played by Dr. Wm. C. Carl in one of his recitals in the Old First with such artistry as to make it the high-light of the program. A simple little melody that has the indefinable something. Dr. Carl will tell you that it takes a real artist to play the C major scale. Only such an artist can present a melody as it deserves to be presented. The difficulty of it is that a melody or any simple piece of music does not give the player any surrounding complexities with which to bury his incapacities.

Church Music

"CHORAL RESPONSES"

POWELL WEAVER

Paper-bound book, 7 x 11, 61 pages, J. Fischer & Bro., \$1.00. The collection was made by Mr. Weaver for and is published in behalf of the commission on service and music of the Methodist Church. There are four main divisions: opening, prayer, offering, and closing responses. Thirteen composers are represented and there are evidently 74 responses, though those connected with the book have not taken the trouble to say and we have not taken time to count. Mrs. Beach has 6, Herbert E. Hyde and H. B. Jepson one each, William Lester 14, Gordon Balch Nevin 4, James H. Rogers 6, R. Deane Shure 9, Charles Sanford Skilton 10, Leo Sowerby 4, Mr. Weaver 4, Dr. David McK. Williams 4.

Some are very brief, others of fair length; some with accompaniment, some unaccompanied; Mrs. Beach contributes a very unusual opening sentence for a Christmas service, with organ supporting the voice-parts, beginning pianissimo and rising to fortissimo climax; there are responses of the type that would be used repeatedly throughout the year, and others that would be used only on special occasions. It is an effort to present a complete collection of responses of all sorts, suitable for all classes of choirs, though if anything the tendency, as might be guessed from the list of composers, has been toward compositions of a worthier sort.

There should be no difficulty in securing funds for the purchase of this book for all Methodist choirs. And choirs of other denominations need not hesitate as there is nothing of Methodist doctrine secreted within the pages. For the most part, all compositions are original. Manifestly, the way a response is done in the service is more important than the response itself; none the less,

here is the organist's opportunity to have at hand all the response materials he is likely to need.

ALFRED M. GREENFIELD: "BLESSED BE THOU," 8p. c.o. me. Gray, 15c. Written for, or at least first performed at, the 100th commencement exercises of New York University. It opens with a broad organ introduction on three staves and leads quietly into the chorus in full harmony, with good movement of voice-parts. The middle section begins the crescendo that leads up to a brilliant climax in both chorus and organ, with an unusual accompanimental style written into the organ part, and quite independent of the voice lines. The close is a strong, dignified, broad unison of all voices against a simple organ part supplying the harmony. It looks like a genuine contribution to church literature.

BACH

"O SAVIOR SWEET AND KIND"

"O Savior Sweet" has been arranged for alto solo and mixed choir by Dr. Clarence Dickinson, one of the best and most prolific arrangers of church music in our country. The alto solo proves that Bach could write simple and tender music, music as appealing and charming as a folk song. The choir ends with a choral "Thee with tender care I'll cherish" found in Bach's celebrated "Christmas Oratorio." The chorale is sung in German to the words "Warum solt ich mich denn graemen" (in J. Kelley's English translation "Why should sorrow ever grieve me?") When Bach harmonizes a chorale, the text and not the melody decides the leading of the parts and the harmonization, and so we have a depth and a richness and a variety in Bach's harmonization of the chorales no other master musician has equalled.—WALTER WISMAR.

Choral Responses

Including

Opening Sentences, Prayer Responses
Offertory Sentences, Closing Sentences

For Mixed Voices

Compiled under the Authority and Direction
of

The Commission on Worship and Music
of the
Methodist Episcopal Church

Available also for use in worship in all churches
All original compositions contributed by

Mrs. H. H. A. Beach, Leo Sowerby, H. B. Jepson,
W. Lester, Lindsay B. Longacre, Gordon Balch
Nevin, Henry Overley, James H. Rogers, R.
Deane Shure, Charles Sanford Skilton, Powell
Weaver, David McK. Williams.

Price \$1.00

Published by

J. FISCHER & BRO., - NEW YORK
119 West 40th Street

American Conservatory of Music

Announces Fall Term of

SCHOOL OF CHURCH AND CHOIR MUSIC

Frank Van Dusen, Director

Beginning September 12, 1932

Complete Course which includes study of organ, Choir Training and Conducting and all that pertains to the Ministry of Music in the Church. Faculty includes some of Chicago's most Prominent Teachers of Organ, Voice, and Theory.

Dr. George L. Tenney in charge of Choir Training.

Send for Bulletin

Address Secretary American Conservatory
No. 500—Kimball Hall, Chicago

August 1932, Vol. 15, No. 8

The American Organist

T. SCOTT BUHRMAN, F.A.G.O. . . . Editor

Associate Editors

WILLIAM H. BARNES, MUS. DOC. - ROWLAND W. DUNHAM, F.A.G.O.
LEROY V. BRANT, MUS. MAS. - ROLAND DIGGLE, MUS. DOC. - FREDERICK W. GOODRICH
A. LESLIE JACOBS - GORDON BALCH NEVIN - ELIZABETH VAN FLEET VOSSELLER

Editorials & Articles

Atlantic City Console, *Cover Plate*
Senator Emerson L. Richards, 466, *Frontispiece*
Ach Mein, 499, *Editorial*
Greatest Organ in the World, 467
By T. Scott Buhrman

Notes & Reviews

Fraternal Notes:
A.G.O. Examinations
N.A.O. 25th Convention Program, 494
Up 78%, 494
Repertoire and Review, 458:
Books—Calendar for September
Church Music—Foreign Organ Music
Program Notes

The Organ

See Annual Index for Abbreviations

Expression: Two-Stage, 457, Kimball
Small Organ, 496
By B. G. Austin
Organs:
Atlantic City, Convention Hall, 467
Hempstead, St. George's, b491, s493, a502
Kutztown, Trinity Lutheran, s494
Monterey, Presbyterian, as498
Wilkes-Barre, First Baptist, s494
Winter Park, Rollins College, s493, a497

Pictorially

*Console, †Organ or Case

Atlantic City, Convention Hall Organ:
468, †470; *449, 472, 486, 488;
474, 476, 478, 480, 482, 484.
Hempstead, St. George's, †491
New York, St. Patrick's Cathedral, 501
San Antonio, San Fernando Cathedral, *500
Crescendo Shutters: Kimball, 457

The Church

Atmosphere in a Service, 491
By George I. Tilton
St. George Pilchers, 502

Personals: *With Photo

Recitals & Entertainment

Personal Experience, 498
By William Ripley Dorr
What We Are Doing, 497
By Herman F. Siewert
Recital Programs:
N.A.O. Convention, 495

Brook, Arthur Scott, 469, 490
Karg-Elert, Dr. Sigfrid, 499
Kilgen, Alfred G., *500
Losh, George, 489
Pilcher, William E., Jr., 491, 502
Richards, Senator Emerson L., *466, *486, *488
Shure, R. Deane, 496
Strack, Otto, 489
Van Wart, Harry, 489
Winter, James Scott, 490

Copyright 1932 by Organ Interests Inc.

Printed by Richmond Borough Publishing & Printing Co., 12-16 Park Avenue, Port Richmond, N. Y.

Editorial and Business Office: 90 CENTER STREET, RICHMOND, STATEN ISLAND, N. Y. Phone DONGAN HILLS 6-0947

Address all communications to 467 City Hall Station, New York, N.Y.



SENATOR EMERSON L. RICHARDS

The AMERICAN ORGANIST

Vol. 15

AUGUST 1932

No. 8

The Greatest Organ in the World

A Complete Representation of the Console of the Midmer-Losh Organ Built
to the Specifications of Senator Emerson L. Richards for
Convention Hall in Atlantic City, New Jersey

By T. SCOTT BUHRMAN



T HAS BEEN an engrossing experience to work through hundreds of pages of data—printed, typewritten, pen-written, photographed, photostated—in order to be able to tell my readers all about the details of the greatest organ ever planned—an organ that has now become a reality—and tell the story in such a way that any organist, amateur or professional, may study the presentation, memorize distinctive outlines of the lay-out, and then feel perfectly at home if he is ever so fortunate as to find himself seated on the bench of that Midmer-Losh organ now virtually completed in Convention Hall, Atlantic City, New Jersey, under the personal direction and to the detailed specifications of Senator Emerson L. Richards.

In this task we have had the enthusiastic co-operation of Senator Richards, Mr. Arthur Scott Brook, and the now completely organ-educated secretarial staff of Senator Richards' law offices in Atlantic City, to all of whom we are very grateful.

It is a hobby—or a weakness—of mine to hold undying hatred of carelessness in details, especially when we are dealing with a subject capable of exact analysis. We meet this carelessness everywhere. Its hot-bed of germination seems to be the realm of organ specifications. The average organ specification is not an organ specification at all but a simple list of stop-names and nothing more. Not a single important detail is specified in the specification commonly circulated. Innumerable specifications do not even go so far as to be honest with

the purchaser and tell him clearly what is merely a bit of electrical mechanism—about which he is not in the least concerned—and what is genuine tone-producing pipe-work—which he is earnestly trying to buy.

Atlantic City published Senator Richards' original specifications for the proposed organ and it took about a hundred pages of an 8 x 11 book to print all the details. Because the organ was an unprecedented venture we published as much of the specification-details as were physically possible (and desirable) to include in our printed stoplist in THE AMERICAN ORGANIST for May 1929, in spite of the almost absolute certainty that no organ would ever be built to that stoplist. We do not have accurate figures, having made no effort to obtain them, but we believe not one important organ in a hundred is ever built according to the specifications first announced. A better practise then is to study important stoplists only after an organ has been installed and the stoplist may be relied upon to be a faithful representation of the organ as built; nobody cares much about organs planned or hoped for.

So the Atlantic City organ underwent many changes. There were some quarter of a hundred additions, including now twice as many of the famous 100" voices as the original specification called for.

"What's the pressure for your 30" reeds?" is a joke perpetrated by an organ-butcher of the mid-west whose product is no longer before the public. It was his habit of specifying high-pressure reeds and blowing them on any wind that was most convenient to use and economical to supply.



CONVENTION HALL, ATLANTIC CITY, N. J.

The joke does not apply to the 100" reeds in the Atlantic City organ. The Allen air-compressor actually delivers 100" wind. The pipes actually speak on 100" wind. The ordinary type of blower would be either impossible or impossibly expensive as a source of supply at that pressure, so the Allen air-compressor was tried. Through incidents or accidents or plain deviltry it set up such a reputation that Mr. Arthur Scott Brook was about the only man in the Convention Hall outfit willing to go into the room with the compressor when it was running. For that matter, Mr. Brook deserves commendation for not being afraid to tackle any organ job, for he worked as Senator Richards' personal representative through the construction of the work from the start, and it was his duty, a duty faithfully and efficiently discharged, to see that every detail was carried out according to specifications and schedule.

There are a few of us who can have a royal good time of it now, at the expense of that vast majority that predicted continuously that it couldn't be done. The console couldn't be built. No console could contain a thousand stops and be playable. No console could have seven manuals and be playable. No blower could supply 100" wind for organs, and if it could, no pipe could stand the pressure. The pipes would be blown out of the holes. Great pipes of the size and weight necessary to meet the specifications would be so heavy that they would buckle in the middle and tumble down on



CONVENTION HALL PHOTO

An airplane flying low was used to secure this photo at the World's Playground on a day when the surf ran high and bathers bathed deep. Convention Hall is prefaced, as it were, by a good-sized building which houses the Ball Room in which the W. W. Kimball Co. of Chicago have placed a four-manual organ for use in connection with the dances, alternating with and as a relief for the orchestra. The main building, showing in the picture in one great structure, is Convention Hall proper, and houses the unprecedented organ designed by and built to the specifications of Senator Emerson L. Richards.

THE FRONT COVER

Our front cover this month shows a close view of the main console of the Midmer-Losh organ built to Senator Richards' specifications for Convention Hall, Atlantic City, N. J. For a complete description of the elements shown above and below and immediately surrounding the keyboards the reader is referred to our itemized listing herewith in these pages. There are 487 manual keys to play instead of 244 as in the normal four-manual organ, and more than 600 stop-tongues in each jamb, 1233 total in both jambs. Photo by Fred. Hess & Son.

the workmen's heads. If you tried to play a Dulciana in such a vast auditorium even the organist himself wouldn't hear it, and if you tried to play a 100" reed the man sitting close to it would have his ear-drums damaged for life.

I do not know how few there were who were willing to champion the organ and give moral support to Senator Richards in his effort to achieve, in less than a five-year period, a progress greater than had been achieved in a whole century, but I do know that I often put the question to experts and they said, "Why! The thing can never be done; it will never be finished. They'll be monkeying with it for years and years."

Now the fact is that the impossible has been accomplished and Atlantic City can boast not only of its commercialism in the play-ground world but also of an epoch-making acquisition in the realm of the musical arts—and what a man or a city holds as an attitude towards the realm of art puts a more vital stamp on his character than what he does in the realm of commerce.

As to a Dulciana, let us hear what Mr. Brook has to say about what actually happens in that vast auditorium:

"A strange feature is that while a big bass-drum or a powerful snare-drum sounds almost futile, the Dulciana or a Gedeckt, played alone, seems to be heard effectively over the whole auditorium.

"The grand piano, a powerful full-grand Chickering, located with Gallery-4 and speaking without swell-shades, sounds as a mere tinkle in the auditorium. The tones had to be delivered through the public-address system of amplification, along with most of the other percussion instruments. These were assembled in a chamber of their own and are under microphone control."

Mr. Brook also gives other points that are of interest in acquiring a quick working-knowledge of the general lay-out:

"The top manual is called Bombarde and is regarded as the home manual of the four Gallery divisions, brought on by four Bombarde couplers. The Gallery organs are available also on every other manual and on the pedals. The same is true of the three String divisions. The Brass Chorus is the same, only that it is not playable from the three upper manuals.

"Every tonal division in the entire organ is a self-contained group, having its own usual couplers (black) and also its gray couplers which bring to it the floating divisions. In this way, anything pertaining, say, to the Swell organ, is in that one locality in the console and cannot be found in any other place.

"I have to qualify this last statement, however, in regard to the Tremulants. I should like to have had them with their proper tonal groups, but could not squeeze them in without disarranging the others."



THE AUDITORIUM, CONVENTION HALL

Amusing rumors have cropped up here and there that some locally famous organists have endeavored to enhance their reputations by telling a few friends that they had refused to become organist of Convention Hall because the organ would be impossible to play. The fact is that Senator Richards has never yet offered the post to anyone, nor has he invited anyone to play other than the few who have been most anxious to accept the invitation and have already played there. If any pompous organist repeats that high-sounding legend in behalf of his own grand fame, just smile indulgently and forget it.

At the present writing the main console—of seven manuals, two of which are seven-octave, one six-octave, and four five-octave—is in charge of the entire organ save for two of the added 100" voices which have not yet been completed. Mr. James Scott Winter, Jr., an organist by preference and an electrician by necessity, who has been employed in the electrical work of the organ, goes down in history as the first to play a public recital on the great instrument, playing in May of this year, for the Atlantic City Fair—precisely such an event as the organ was originally planned to supply music for. Let us hope that no misguided intellect will ever so badly misjudge the purpose of the organ as to attempt to turn it into a text-book for playground visitors and make them learn how Bach wrote counterpoint. Yet, with the almost unlimited resources available, there is probably no other organ in the world better equipped to play Bach as Bach himself heard it centuries ago—should anyone care purely for the history of Bach's music and not for the soul of it.

Our endeavor in the data following has been to collect and present facts and details in as logical an order as possible. We are indebted to Senator Richards, Mr. Brook, and the Senator's secretarial staff not only for enthusiastic cooperation in the compiling of our materials but also for their assistance in reading the proofs in order to assure the maximum accuracy and completeness of presentation.

CONVENTION HALL INTERIOR

Set a thirteen-story building in the skating rink in the middle of the Hall and when you see the space between the roof of the building and the ceiling of Convention Hall you will gain a better idea of the size of the auditorium. The specks on the stage in front of the white background happen to be about twenty-four human beings holding a jazz-band rehearsal. Note that an extended-stage has been put in place between the ice-skating rink and the main stage, and that the set of temporary seats has been installed on steel supports, all of which additions are easily and quickly taken down and stored in the basement beneath the auditorium, where also thousands of automobiles can be parked

for Convention Hall guests. The ice-rink is a bit of modern magic: turn on the ice-machine and put some water on the floor and you have a skating-rink; turn off the machine and the ice turns into water, the water disappears, and you have the good, sturdy floor of the auditorium. The freight-car gondola looks as though it were attached to the wall above the stage but in reality it is a good-sized house suspended from the ceiling of the auditorium and floating a distance away from the stage; in it is housed the public-address system of amplifying horns.

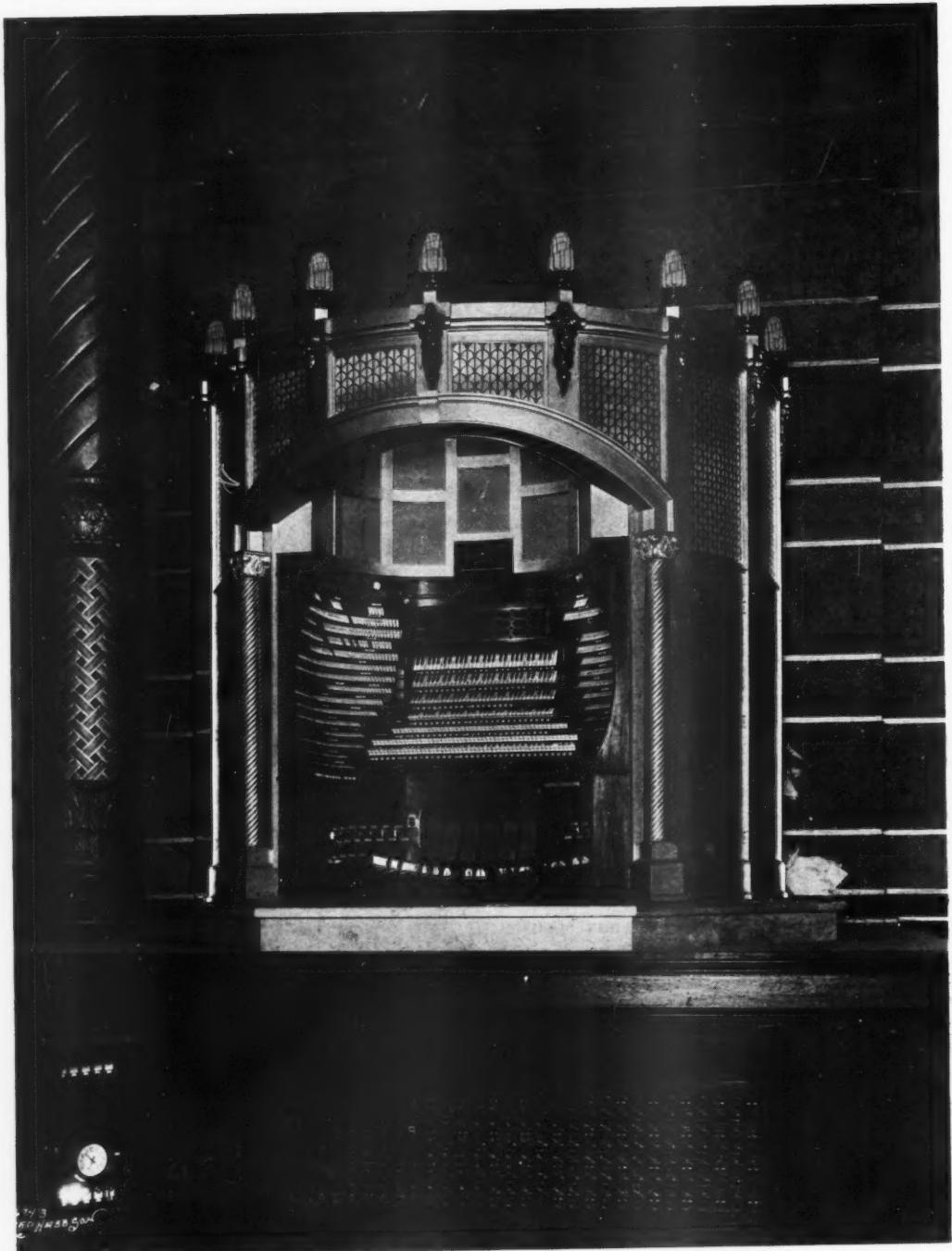
The main console is now located where the tripod-pedestal is seen in front of the ornamental facing on the right edge of the stage-extension, and the supplementary five-manual console—just a little bit of a thing containing not more than, well say five hundred stops, or perhaps six hundred—will be located in similar position exactly opposite.

The positions of all eight houses for the organ are shown in the photo. Right of the stage we see one of the two main sections, behind four grille-windows, and at about the same level along the right wall of the building we can faintly discern the grille-work behind which is another house. Forward toward the reader, still at the same level, halfway along the right wall, is seen the grille-work of another section, and in the ceiling directly above it is the grille-work of still another. Left of the stage and along the left wall of the auditorium we find an exactly duplicate arrangement. Which organs are located in these various houses is explained in detail in the accompanying description of the organ lay-out.

The distance from the camera to the stage is 488', the distance between the right and left gallery walls is 300', the ceiling is 138' above the floor, and the stage is 108½' wide by 75' high. An audience of 41,000 people can find seats here and, by aid of the public-address system, hear everything said to them by any speaker on the stage. The organ's tones carry perfectly throughout the auditorium; the softest voices are heard just as they were intended to be and the loudest cause no discomfort to those nearest them. The vastness of the space seems to perform a miracle on the organ music and assist both player and hearer in making it the more enjoyable.

THE GENERAL PLAN

When Atlantic City undertook to build the world's largest auditorium it obligated itself to see the task through to a conclusion in keeping with the prestige of the City, stopping short of success neither for fear of not being able to do this hitherto impossible thing nor for childish bickering about the cost. Things worth having are always expensive. Atlantic City's fine prestige as the American playground on the Atlantic coast is costly to maintain,



THE SEVEN-MANUAL SEVEN-OCTAVE CONSOLE

but it undoubtedly pays its merchants handsome dividends.

Convention Hall was erected as an investment. The problem was to find the least expensive and at the same time a not unworthy means of furnishing music for conventions using the Hall. As Senator Emerson L. Richards pointed out, an organ specified along the right lines and properly built and installed would be only relatively expensive to buy but it would out-distance all other means in the economy with which it could provide music—and do it at a moment's notice. Maintaining a brass band—the only other medium possible—would be vastly more expensive than paying the maintenance and cost of an organ and a pair of organists, plus interest on the initial investment.

The organ idea won, of course, and Senator Richards was appointed to draw the specifications and be personally responsible for the building and finishing of the organ. Senator Richards' original specification, with many technical details such as scale, wind-pressure, and treatment, was published in *THE AMERICAN ORGANIST* for May 1929, and that specification indicated not only the original plan of the organ but the revised plan made necessary because the bids received by the City exceeded the appropriation and it was necessary to reduce the size of the organ in order to come within the limits of the appropriation.

The auditorium is so vast that about the only way to fully comprehend its size would be to perform the miracle of transporting into Convention Hall some great church with which we are familiar and then noting the amount of space left for a dozen other churches. If a thirteen-story building were erected on the floor of the auditorium its roof would still not touch the ceiling. A city of 41,000 population is a good-sized place, yet every one of its citizens could be seated at one and the same time in Convention Hall.

The main seven-manual console rests on a revolving platform at the right edge of the stage and the other console—a movable five-manual—has its home position at the left edge opposite and corresponding to the location of the main console. Two



THE CONSOLE KIOSK

The console is mounted on a turn-table but is not otherwise movable. The panels in the kiosk are of silk, offering no hindrance to the tone; the organist can hear his own music perfectly. His nearest organ is the stage-right group, 70' distant; the farthest away is the left-center group, 325' distant. This main seven-manual seven-octave console is entirely electric; the reader will note that only the two lowest manuals are of seven-octave compass, the next is six-octave, and the other four have but the usual five octaves.

organists playing a duet would be about 125 feet apart.

Of course the movable five-manual console may be placed directly beside the seven-manual if desired, for it has 150' of free cable to permit its location wherever desired. This second console is also entirely electric, there being no wind employed in its operation. Its combons are completely independent of those in the main console.

Senator Richards' general plan for the various divisions of the organ can be outlined somewhat in this fashion:

Great: Organ-tone division.

Grand-Great: Extended upward from the Pedal organ to give strength and body to the Great side of the auditorium. Another important function of the Grand-Great and Grand-Choir organs is to provide materials for the whole compass of the two seven-octave manuals.

Great-Solo Duplexed, Organ-tone: For accompanimental purposes, to the solo voices of the other organs.

Great-Solo Duplexed, Wood-wind: All orchestral effects.

Swell: Fiery section.

Swell-Choir Duplexed: A division concentrating soft flutes and soft reeds.

Choir, Unenclosed: A miniature Great organ somewhat of ancient type.

Choir, Enclosed: An accompanimental division of mild general tone-colors.

Grand-Choir: Extended upward from the Pedal organ to give strength and body to the Choir side of the auditorium.

Solo: A Super-Swell organ, with reeds shining through its ensemble.

Fanfare: A flute and reed balancing division.

Echo: For antiphonal effects.

Brass Chorus: To reinforce the reed sections.

String-1: Powerful.

String-2: Orchestral.

String-3: Soft, keen, and aetherial.

Gallery-1: For the 100" reeds.

Gallery-2: Flute chorus.

Gallery-3: Schulze Diapasons.

Gallery-4: Wood-wind.

As is almost universally the case, changes in the specifications were made after the original contract had been let and as the work progressed. In this case there were many changes, but when we take into consideration the vast proportions of the work these many changes seem but few indeed; none the less the final specification will be published in the near future, with every detail as accurate as it is humanly possible to achieve. In this tedious but engrossing work our readers will benefit by the full cooperation of Senator Richards—who is proving to be a most thorough and patient question-answerer. When an inquisitive editorial office has finished with him he will be the soul of competence



THE SEVEN MANUALS

as an information bureau on the great organ that has been built under his guidance.

Our presentation of the console aspect of the organ is arranged so that the maximum of precise information may be given in the most logical and concise form. Personally I cannot understand how anyone can call himself an organist—amateur or professional—unless he is keenly enough interested in this most gigantic undertaking in all organ history to study its presentation diligently until he has become sufficient master of the instrument to be able to feel that he would be perfectly at home on the organ bench were he ever to be so fortunate as to find himself there one day with the power turned on. That, in fact, has been our aim in presenting our many fine photographs and the complete description herewith offered. We acknowledge with profound thanks not only the patient but also the enduring and enthusiastic cooperation of Senator Emerson L. Richards, to whom alone we are indebted for the ability to present detailed facts instead of conjectures and guesses—or, worse yet, unsolvable enigmas.

THE MANUALS AND LAY-OUT

The order and names of the manuals are, from top to bottom:

- Bombarde (playing Gallery Organs)
- Echo
- Fanfare
- Solo
- Swell, 6-octave, G to G
- Great, 7-octave, C to C
- Choir, 7-octave, C to C

The left jamb has fifteen rows of stop-tongues, the first of which is a broken row of reverse-crescendo couplers; from top to bottom and left to right the rows are:

1. Reverse-Crescendo Couplers.



THE MANUALS

This close view of the manuals shows clearly the layout of pistons. The usual manual combons occupy the usual position, arranged in logical order under the right half of the keyboard; the 18 combons for the Pedal organ are left of the center, under the Choir and Great keyboards, nine in each position; the 36 combons for full organ are in the same position under the next four keyboards above, the No. 1 combon in each case being in the top row and at the left, the order following along regularly as in all normal consoles. With 15 combons each for Great, Swell, and Solo, 20 for Choir, and 36 for full organ, it would be possible to play a satisfactory recital without touching an individual stop-tongue from start to finish. Yet the stops have been so logically arranged that any special stop desired can be most easily found and used.

2. Crescendo Couplers (to Shoes 1, 2, and 3).
3. String-1. String-2.
4. Gallery-4. Gallery-3. Gallery-2. Gallery-1.
5. Fanfare.
6. Swell percussion. Swell.
7. Swell-Choir Duplex on Swell.
8. Swell Couplers. String-1, and Swell-Choir Duplex reeds on Swell.
9. Pedal Left flues. Pedal Right flues.
10. Pedal Left flues. Pedal Right flues.
11. Pedal Left reeds. Pedal Right reeds.
12. Pedal Couplers and Pedal Right reeds.
13. Pedal Left Gallery. Pedal Right Gallery.
14. Pedal percussion. Pedal Second-Touch percussion.
15. Pedal Second-Touch in three groups.

Below: Combons to Brass Chorus, String-1, String-2, String-3.

The right jamb also has fifteen rows of stop-tongues and these, listed in the same manner, are:

1. Reverse-Crescendo Couplers.
2. Crescendo Couplers (to Shoes 4, 5, and 6).
3. Echo Couplers. Bombarde Couplers. Tremulant Speed-Control. Tremulants left. Tremulant Speed-Control. Tremulants right.
4. Echo.
5. Solo.
6. Great-Solo Duplex on Solo.
7. Great-Solo Duplex reeds and percussion on Solo. Great.
8. Great.
9. Great-Solo Duplex on Great.
10. Great-Solo Duplex reeds on Great. Great Couplers.
11. Grand-Great. Great Second-Touch. Choir Couplers.
12. Choir.
13. Swell-Choir Duplex flues on Choir.
14. Swell-Choir Duplex flues, reeds, percussion, on Choir.
15. Grand-Choir. Choir Second-Touch.

Below the lowest row of stop-tongues is a row of Cancels which enable the organist to physically put off all the stops of each of the various divisions, as completely enumerated in the description of the right stop-jamb.

LEFT JAMB

We begin at the top, and treat each row individually, left to right.

Top: Disk showing register-crescendo operation.

First incomplete row, three separated groups: These give reversed-crescendo action of the shutters of the String-2, String-1, Swell-Choir, orchestral stops of the Great-Solo, organ-tone stops of the Great-Solo, on crescendo shoes 1, 2, and 3 respectively. If the organist forgets himself and couples, let us say, the String-2 shutters to shoe No. 4 and then puts on the reverse-crescendo coupler of String-2 for that same shoe, the control is killed,



THE LEFT STOP-JAMB

the shutters automatically open and stay open till the organist gets back to normalcy, so to speak.

First complete row: Three groups of Universal Independent Crescendo Couplers, 15 to Shoe-1, 15 to Shoe-2, 15 to Shoe-3.

Second Row: String-3, 12 stops and 2 couplers; String-2, 29 stops and 6 couplers. The couplers are both black and gray.

Third row: Gallery-4, 10 and 2; Gallery 3-, 10 including pianoforte at three pitches; Gallery-2, 9 and 2; Gallery-1, 10 and 2. The couplers in some of these cases are in reality melody-touch stops and not couplers in the exact definition of these respective terms as they have been established for the pages of T.A.O.

Fourth row: Fanfare: 13 couplers, 22 reeds, 16 flues. The darker-toned stop slightly left of the middle of the long row of white stops is the Tuba 4' on melody-touch.

Fifth row: 3 Fanfare couplers and 7 Swell percussions; 13 Swell reeds and 27 Swell flues.

Sixth row: 51 Swell-Choir flues.

Seventh row: 5 and 13 Swell couplers; and then in one unbroken row, 9 String-1 couplers, 12 String-1 stops, 10 Swell-Choir reeds.

Beginning with the next row and continuing to the bottom we have nothing but the Pedal organ.

Eighth row: Pedal Left, 18 main flues; Pedal Right, 26 main flues.

Ninth row: Pedal Left, 20 main flues; Pedal Right, 24 main flues.

Tenth row: Pedal Left, 20 main reeds; Pedal Right, 4 main flues and 14 main reeds.



THE LEFT JAMB

The Pedal organ requires the complete lower seven rows and comprises about 260 stops and couplers for its control. There is pipe-work in the Pedal division to correspond with each section of the entire organ; thus the stops are divided into left and right halves, corresponding to the manual organs located on the left (stage and left wall) and the right. Though an auditor in certain sections of the building might not detect the mistake of playing the Pedal organ from the left center and the manual from the right stage, the organist himself would note it instantly because sound takes more time to travel than electricity does. If the organist were to play that way—Pedal in the left center 325' distant from the console, manual in the right stage 70' distant—both pipes would speak at the same instant, for such is the perfection of modern organ action; an auditor half-way between the two sections would find the results simultaneous, but inasmuch as the majority of the audience would not thus be located, the organist must use the organ as it was intended to be used, using Pedal and manuals from the same sections for most of his playing, at least up to relative forte.

Eleventh row: 2 Pedal reeds, Sesquialtera, 20 Pedal couplers, and 16 Pedal Right main reeds.

Twelfth row: Pedal Left Gallery, 5 flues and 12 reeds; Pedal Right Gallery, 6 reeds and 14 flues.

Thirteenth row: Pedal percussion, 30, in two groups, one operating on normal touch, the other operating on second touch.

Fourteenth row (bottom row of stop-tongues): Pedal second-touch, 6 couplers, Chimes and 13 reeds, 9 flues.

Combons along the bottom of the jamb: Brass Chorus 3, String-1 4, String-2 6, String-3 3.

Our readers will notice that these rows of stops are laid out in most orderly fashion. The lowest pitches are next to the player, and as the stops move away from the player the pitch rises. That is, the 32' and 16' stops are closest to the organist and the 2' and 1' are farthest away. This same order prevails also in the stop-tongues of the right jamb; the 32' and 16' stops being closest to the player, the pitch rising gradually away from the player.

PEDAL ACCESSORIES

Above the pedal clavier, which is of the usual 32-note compass, are seven crescendo shoes, the first six of which are used to operate any of the sets of shutters in the entire organ; the seventh is the register crescendo, operating any and all of the register-crescendo selectives. It moves the full sweep whether the softest or the loudest adjustment is in force.

Left of the toe edge of the left shoe is a duplicate of the setter piston.

Left of the shoes are three rows of accessories: one row of toe-studs and two rows of toe-levers. The toe-studs (top row) are: Signal, and 6 duplicates of Pedal combons 1, 4, 7, 10, 13, and 15.

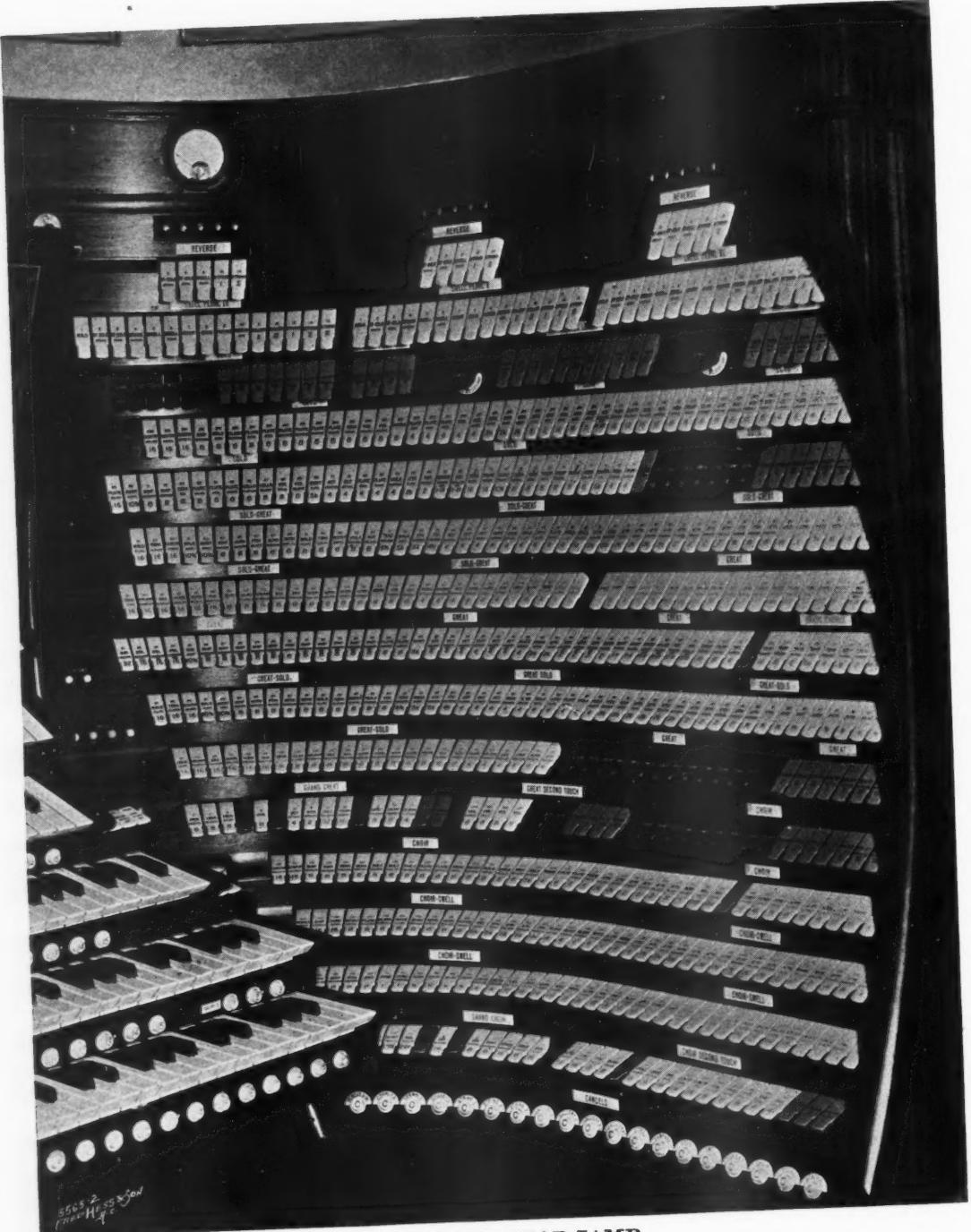
The middle row (toe-levers) are: Console-2 Cancel, Piano-f, and the Fanfare, Solo, Choir, Swell, and Great to Pedal couplers; all are reversibles.

The lowest row (toe-levers) are the Register Crescendo selectives: mf, f, ff, fff. These may be used one at a time or in any desired combination; they are reversibles.

Right of the shoes are three similar rows. The top row of toe-studs are the reversibles: Gallery-1 to Great, Gallery-2 to Great, Gallery-3 to Great, Gallery-1 to Choir, Gallery-2 to Choir, Gallery-3 to Choir, Swell to Great.

The middle row (toe-levers) are: Ensemble 1, Ensemble 2, Pedal Subs Off, Mixtures Off, 16' Manual Stops Off, 16' Couplers Off, 4' Couplers Off. The first two are lock-down, moving none of the stops; the others are one-touch pistons that physically move the stop-tongues off, as a possible aid to the organist in quickly cleaning his registration.

The bottom row: 100" Reeds Off, 50" Reeds Off, 64' Stops Off, 32' Stops Off. For example, when



THE RIGHT STOP-JAMB

the 32' Stops-Off toe-lever is touched it physically moves into the off position any and every 32' stop that happens to be in operation anywhere, and removes also the 10 2/3' stops and all others belonging strictly to the 32' harmonic series.

RIGHT JAMB

Again we begin with the top, work downward, each row consecutively, and always left to right.

Top: Disk for voltmeter.

First incomplete row: Three separated groups, coupling to shoes 4, 5, and 6, the reverse-crescendos already named in the left jamb. In the right jamb the order is reversed so that the tongue nearest the player on the left jamb controls the same set of shutters as the tongue nearest the player on the right jamb.

First complete row: Three groups of Universal Independent Crescendo Couplers, 15 to Shoe-4, 15 to Shoe-5, 15 to Shoe-6.

Second row: 13 Echo couplers, 4 Bombarde couplers, Tremulant speed-control knob, 11 Tremulants left, Tremulant speed-control knob, 6 Tremulants right.

Third row: In unbroken sequence, 30 Echo flues, 15 Echo reeds, Echo Chimes.

Fourth row: Another unbroken row of 22 Solo flues, 12 Solo reeds, and 15 Solo couplers.

Fifth row: Another unbroken row of 48 Solo-Great flues.

Sixth row: 24 Solo-Great reeds, 5 Solo percussion; 17 Great percussion, 2 Great Mixtures.

Seventh row: An unbroken row of 38 Great flues, 3 Great reeds, 1 coupler, 8 Brass Chorus.

Eighth row: Another unbroken row of 48 Great-Solo flues.

Ninth row: 24 Great-Solo reeds; 20 Great couplers.

Tenth row: 8 flues, 7 reeds, 1 coupler for the Grand-Great; 4 flues, 7 couplers for Great second-touch; 16 Choir couplers.



THE RIGHT JAMB

There are about 600 stop-tongues in the right jamb and an equal number in the left. Couplers are located by division and adjacent to the stops of that division, so that in playing from any manual the organist is sure to find all the stops and couplers that can be of use to him from that manual in one and the same location. As stated elsewhere, there is but one single exception; the Tremulants were located in a place apart—in reality they are just below the first unbroken row of stop-tongues, and the two speed-regulator knobs are clearly seen with them. As in the Pedal organ, the Tremulants for the organs on the left side of the stage and auditorium are in the left group, and those on the right side are to the right in the console.

Eleventh row: An unbroken row of 30 Choir flues, 1 Brass Chorus to Choir coupler, 9 Choir reeds.

Twelfth row: An unbroken row of 38 Choir-Swell flues.

Thirteenth row: An unbroken row of 12 Choir-Swell flues, 10 Choir-Swell reeds, and 14 Choir percussions.

Fourteenth row (bottom row of stops): 7 stops of unenclosed Choir, 7 flues and 1 coupler of Grand Choir; 7 reeds, 8 flues, and 4 couplers of Choir second-touch.

Pistons along the bottom of the jamb: 19 can-cels: Percussion, Coupler, Tremulant, Brass Choir, String-1, String-2, String-3, Gallery-1, Gallery-2, Gallery-3, Gallery-4, Echo, Fanfare, Solo, Swell, Great, Choir, Pedal, Tutti.

PISTONS UNDER THE MANUALS

We begin with the top manual and work down; pistons or groups of pistons are listed from left to right.

Bombarde: Couplers 4, Tremulants 4, Gallery-1 3, Gallery-2 3, Gallery-3 3, Gallery-4 3.

Echo: Full Organ 9 (Nos. 1 to 9), Echo 10.

Fanfare: Full Organ 9 (Nos. 10 to 18), Fanfare 8.

Solo: Full Organ 9 (Nos. 19 to 27), Solo 15.

Swell, 6-octave, G to G: Setter, Full Organ 9 (Nos. 28 to 36), Swell 15.

Great, 7-octave, C to C: Gallery-1 3 (duplicating the 3 under the Bombarde), Pedal 9 (Nos. 1 to 9), Great 15, Gallery-3 3 (duplicating the 3 under the Bombarde).

Choir, 7-octave, C to C: Couplers 4 (duplicating the 4 under the Bombarde), Pedal 9 (Nos. 10 to 18), Choir 20.

There are also these combons under the bottom row of stops in the left jamb: Brass Chorus 3, String-1 4, String-2 6, String-3 3.

Readers will note that this makes a total of 173 combons for the hands to operate, of which ten are duplicated in a second and more convenient position. There are 36 combons for full organ.

A glance at the photo will show how nicely the various groups of combons line up; in each of the main manuals the No. 1 combon is in perfect line with every other No. 1, while the full organ and Pedal groups are similarly lined up. Duplicates and extras are wisely kept away from all possibility of confusion with these main groups.

Left of the Fanfare keyboard are four indicators which show the operation of the selective register crescendos—mf, f, ff, and fff. The organist may use these selectives either singly or in any combination he desires.

Right of the Fanfare are two indicators for the two fixed pistons commonly called sforzandos, though it is doubtful if any sforzando organ piston has ever yet been either invented or applied; a true



A SECTION OF THE LEFT STOP-JAMB

sforzando is a momentary and exaggerated crescendo, not a jump to a louder effect which remains permanent. Until a better name is suggested we might call them ensembles; it is exceedingly doubtful if even the loudest of them are ever truly full-organ pistons. Right of the Fanfare is also another group of four indicators showing the operation of any of the 100" reeds, 50" reeds, 64' stops, and 32' stops. Thus, if any 100" reed is in operation in any way, the indicator-light comes on and stays on till that reed and every other 100" reed has been put off.

Left of the Solo keyboard are two rocking-tablets which kill the second-touch control of the couplers from the combons for the Fanfare and Echo. Left of the Swell are four others which do the same for the Choir, Great, Swell, and Solo (in that order). These tablets are provided for organists who do not want their couplers controlled in any way by the manual combons, and not even on second touch.

All the manual combons control their couplers on second-touch and have a ring engraved around the number on the piston-head; if the ring is red instead of black that combon then also brings on, with its second touch, such Pedal stops as the organist has chosen to set on it. This control of the Pedal stops by the second touch of the manual



WHAT THE STOP-TONGUES TELL

Just as Senator Richards' design has carried structural and tonal aspects of organ building a great step in advance, so also does it carry console design forward. These stop-tongues tell the organist not only the name and pitch of the tone he is dealing with but also the derivation. Each rank of pipes in the organ carries an identifying number, and that number is engraved on the stop-tongue of every borrow, extension, or other derivation. Thus if an organist desired to play a soft accompaniment on the Great organ and use antiphonal flute effects from the Choir and Swell, the numbers on the stop-tongues of the flutes chosen would tell him whether he is using the same flutes in a therefore vain effort to secure contrasting tones, or is successful in his choices and is actually using different sets of pipes. The usual couplers are black, and the stops are white; the gray-toned stop-tongues are used for the couplers of the free or floating divisions, for melody-touch stops, and for such less usual items as the Pizzicato and Pedal Divide. The 100" voices are marked by having a red jewel set into the stop-tongue, and the 50" voices are similarly marked by a green jewel; a close examination of the accompanying photo will show these jewels, which manifestly sparkle in the console itself and distinguish themselves without the necessity for close scrutiny.

combons is applied to all combons numbered 1, 5, 10, and 15, and to several others among the smaller groups. The rocking-tablets just described kill the control of the couplers but not of the Pedal stops.

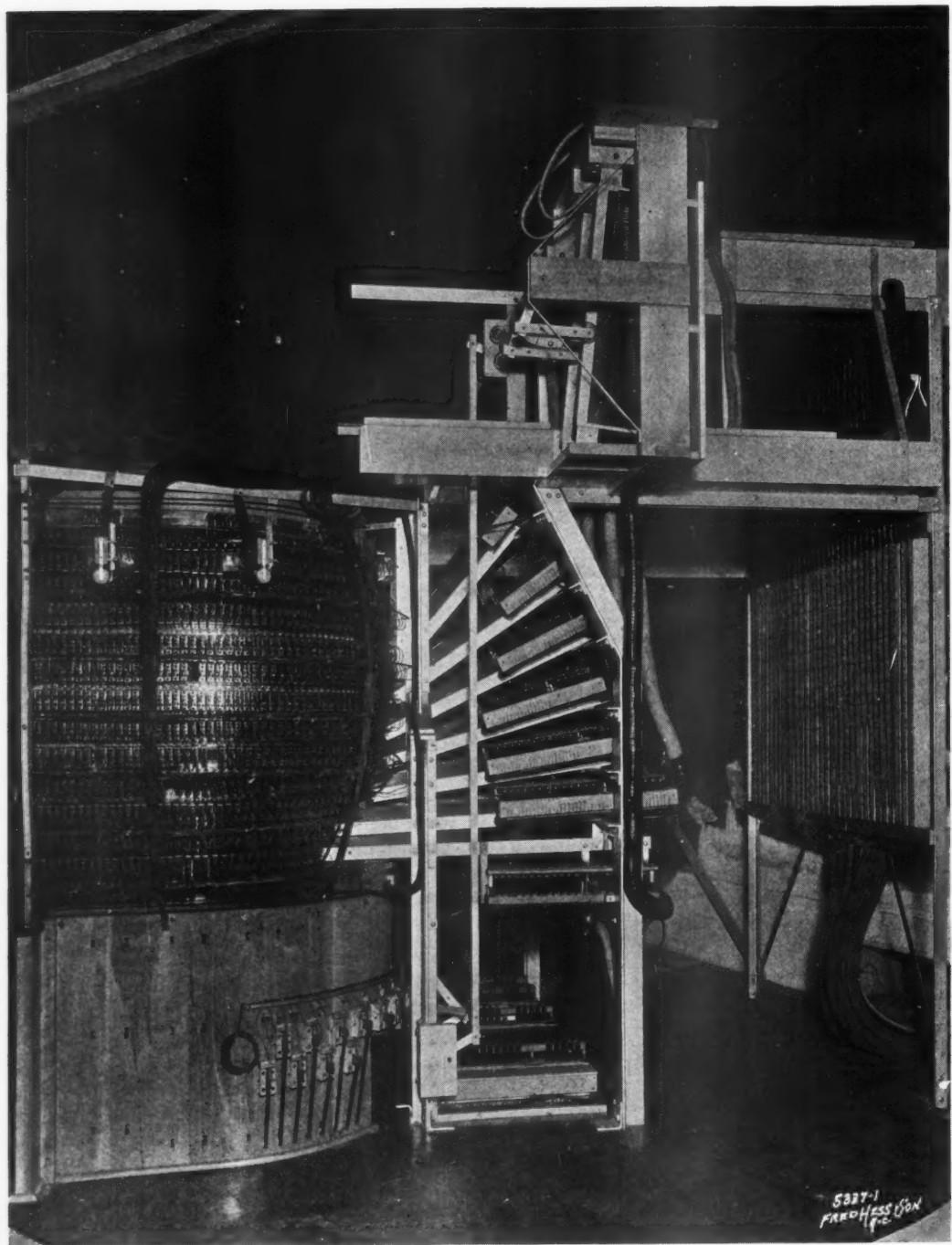
Right of the Swell keyboard are two rocking-tablets which segregate and allot to either console the undisturbed control of the Tremulants, register crescendo, crescendo shutters, sforzandos, and their indicator-lights. These tablets are called Console-1 and Console-2, and they have on and off positions; they exist in exact duplicate in the other console also. When the organist at the main console puts to the off position the Console-2 tablets, the Console-2 tablet in the second console moves to the off position also, and the main console alone has the power to control the items listed. If the organist at the main console wants the second organist to control these devices he restores Console-2 tablets to the on position and puts Console-1 tablet to the off position, thus depriving himself of the control and giving it to the organist at the second console. If either tablet is moved in either console the corresponding tablet in the other console moves accordingly. In this way either organist may assume full command of the expressive devices named.

Right of the Solo keyboard are four rocking-tablets on one-touch spring-back movement which cancel, from left to right: 16' couplers, 4' couplers, all Mixtures, all Pedal stops below 16' pitch. Touch the off end of one of these tablets and it performs its work and automatically springs back to position the moment the finger releases the pressure. These are manual duplicates of pedal accessories. The Mixture-cancel operates only on Mixtures and not on individual off-unison ranks such as Quints, Tierces, etc.

Above the music-rack is the telephone system of little switches which enables the organist to talk with anyone in any of the sections of the building in which divisions of the organ are housed, and also to talk with the organist at the second console. The conversation may be carried on by regular telephone, the instrument for that purpose being just under the left jamb, or by microphone-and-amplifier system through the two large disks just above the telephone keys; one of these disks is a microphone to pick up the organist's voice and the other is a loud-speaker to bring him the voice of the person in the organ chambers or at the second console. Perhaps this feature, better than any other, conveys a mild impression of the great distances prevailing in the installation of this instrument.

THE TONAL GROUPINGS

The pipe-work is located in eight houses in what amounts to six positions within the auditorium, and these eight houses are subdivided into fourteen chambers under expression with various other rooms not closed by crescendo shutters.



THE COMPLETE MACHINERY OF THE CONSOLE

The first thing any organist would want to know in trying to play the organ is the location of each section of the organ. We try to show as best we can in type without going to too many complications the relative positions of the various organs, in the division lay-out herewith. The figures indicate the approximate distances that separate the organist at the main console from the six houses. Crescendo-chamber number is indicated in each case.

selectives, two at the near end, two in the distance. On the wall at the right is the junction-board which receives the wires from the console and carries their electric impulses down through the cables on the floor and out into the various organ houses, the nearest of which is 70' away and the most distant 325'—though obviously the cables do not take a straight air-line and must travel considerably greater distances. The organ mechanic can slide out at the rear a complete keyboard with all its

THE SIX POSITIONS

STAGE-LEFT 200'	STAGE-RIGHT 70'
Pedal	Pedal
Swell 5	Great
Swell-Choir 6	Great-Solo 2-3
String-1 13	Solo 1

LEFT-FORWARD 225'
Pedal Percussion
Choir 7

RIGHT-FORWARD 100'
Brass Chorus 4
String-2 14

LEFT-CENTER 325'
Fanfare 9
Gallery-3
Gallery-4 12
String-3 9

RIGHT-CENTER 250'
Echo 8
Gallery-1
Gallery-2 11

BEHIND THE SCENES

The accompanying photograph shows the mechanism behind the scenes in the seven-manual console. The sides of the kiosk have been removed for the photographer's benefit but they need never be removed for the benefit of the organ mechanic, as there is ample room within the kiosk to make any and every adjustment desired. The bowl-shaped mass of complications at the left contains all the electric magnets for the stop-tongues of the right jamb, fed by the two trunks running down from the top, which trunks in reality must carry five circuits to each stop-magnet. At the top of this mass are discernible the two Tremulant speed-adjusters. On the floor in the center of the picture is the frame carrying the coupler-action of the Pedal clavier, and above this are the tail-ends of the seven manuals with the coupler-action mounted on the right ends. These coupler contacts are all marked and identified, as are all other contacts and parts of the whole organ, so that if the organ mechanic wants to locate a particular coupler he never needs test or experiment to find it, but merely reads his labels and picks out the one he wants. Above these tail-ends are the register-crescendo

tail-end coupler contacts, set it up in front of the junction-board, play the organ from that position if he wants to, and make any and all adjustments desired. The entire console and all its parts are built on iron frames for perfect rigidity and to prevent the warping to which wood would be subject.

CRESCENDO CHAMBERS AND SHUTTERS

As already mentioned the entire organ is located in eight houses in six sections of the auditorium, and within these houses are fourteen expression chambers, and various open chambers. String-3 is located inside the Fanfare chamber; in actual practise the Fanfare shutters have proved quite sufficient control also for the String-3, so String-3 shutters were therefore removed, and the shoe assigned in the specifications to control them is now used to kill all indicator lights—for the benefit of any fussy old gentlemen who have never overcome their aversion to newfangled console contrivances.

Shutters are of an aluminum compound, very light, and of rapid response to all motivation.

The sides are open, instead of sealed shut, so that when the shutters are in the open position there is no greater obstruction than the mere thickness of



5337.3
FREDERICKSON
THE COMPLETE SOLO KEYBOARD

the metal itself. This has proved a positive increase in the efficiency of the crescendo and diminuendo obtainable.

The percussion materials proved virtually inaudible of their own power and the difficulty was overcome by placing them in a sound-proof chamber and electrically amplifying the tone. At the moment this is still in experimental stage and the organist has no control over their power, though it is anticipated that the spare shoe may yet be used to give him that control.

The reverse-crescendo device is applied to only five of the chambers. It is operated by the top row of stop-tongues on each side, and is applicable to any of the six shoes.

The concrete floor supporting the materials in the chamber with the 50" 32' Diaphone is 5½" thick.

Each chamber is provided with a control keyboard to enable the tuner to separate the various Mixture ranks for greater convenience in tuning.



THE COMPLETE SOLO

This is all there is to the Solo manual. For the photographer's benefit it has been pulled out to the rear, just as we pull open a bureau drawer, and stood up on props, against the junction-board. For the sake of non-technical readers we endeavor to tell "what makes the wheels go 'round." The key is balanced about in the middle, so that when you press the front end down, the tail end goes up. Now when you press the front end down and the tail end goes up, that tail end pushes up with it one end of a little lever or crank-like arm, and that arm, running parallel in line with the individual key itself, extends back the whole length of the action-end—in the photo, to the top of the frame which houses the complete key segment. Now in the top section of the frame are eight magnets, set criss-cross for compactness, and in the tray or frame to their left, clear across the board, slides a strip or trace, one such trace for each magnet; and in these traces holes have been bored and through each hole there protrudes up from the bottom of the frame a silver wire. When the coupler is touched in the console it merely sends a current to one of these proper magnets, the magnet is energized and pulls this trace a fraction of an inch toward it; and the trace pulls all the little silver wires or pins that stick up through its holes, over toward the magnet also. This trace runs from left to right across the picture. Then when we press our key, its tail-end goes up, turns the little crank-like arm that runs the opposite way at right angles to the traces and throws that arm over far enough so that it touches any and all of the silver wires that have been pulled over toward the magnet when the magnet was energized. This of course

completes the electric circuit and transmits an electric impulse from the console, on back through the wires (leading down from the little silver contact-pins) and out to the action-room or relay-room where that electric current is set to work through other magnets and pneumatic motors, to open valves and let compressed air rush up to the proper pipes and make the pipes speak. Very simple. But it took organ-building a long time to trust electricity. In fact the European builders are still afraid of it. The action-parts shown in our picture deal only with couplers; there are, as the photo shows, 25 such coupler-magnets. The stops themselves, some 125 in number, require also that number of similar contrivances to operate them—and obviously that mechanism must be and is housed elsewhere than in the console.

Should any reader check the coupler-magnets of the photo with the console lay-out or the stoplist, he will find that they do not agree. The original plan called for second touch on the Solo manual, playing the String and Gallery organs, with certain other special stops, all of which would have made superb music possible on that manual; but one of the workmen argued against it and those glorious effects are now lost forever. This explains magnets that are otherwise inexplicable from all outward appearances.

REGISTER CRESCENDO

Four selectives are available, for operation singly or in any desired combination. The register-crescendo shoe is at the extreme right, in its usual place; it moves the full distance in order to complete the crescendo, whether the mf or the fff is used.

The device by which they are operated is the row of toe-levers left of the shoes, at the bottom; these levers are reversibles, touch the mf once and the mf selective comes on and stays on till the mf lever is touched again, when it goes off.

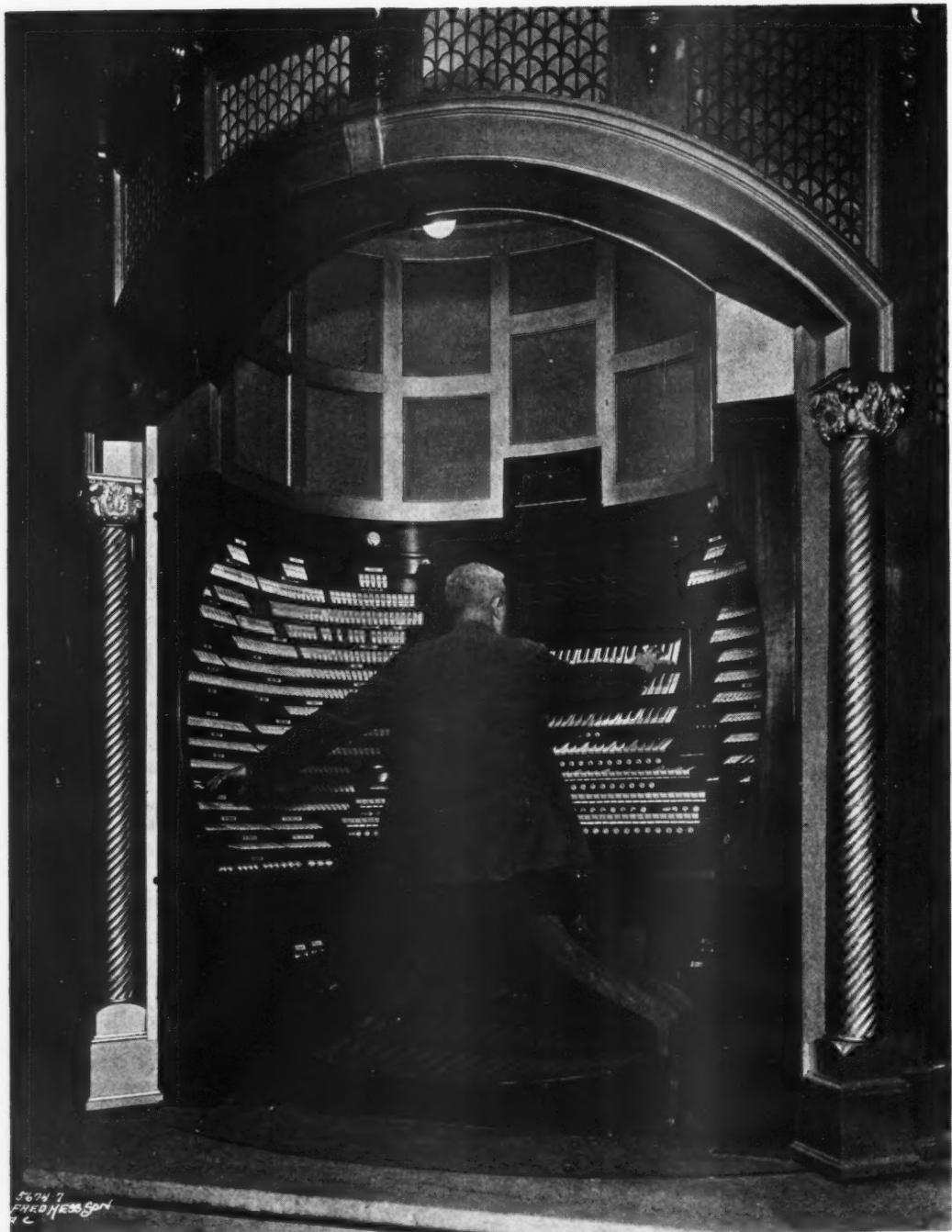
The operation of these four levers is shown by the indicator-lights left of the Fanfare keyboard.

We believe Senator Richards is to be credited with a new development of the register-crescendo selective, for he has each selective arranged to use certain manuals and keep the other manuals free, to operate on certain divisions and keep the other divisions unmolested. The full explanation in each case is given herewith.

The variations are not merely in dynamics but quite emphatically also in color.

As the crescendo increases the action automatically cuts out the softer stops that can no longer be heard in the ensemble; celestes, etc., are thus eliminated.

Each selective is adjustable within the console; an organist would be able to make the adjustments, as all necessary contacts are adequately tabulated.



1233 STOP-TONGUES ALL WITHIN REACH

5-24-7
FRED HESS SON
7 C

SELECTIVE MF

CLAVIERS USED: Pedal, Great, Swell, Choir.
CLAVIERS FREE: Solo, Fanfare, Echo, Bombarde.
ORGANS USED: Pedal, Great, Swell, Choir, String-1, String-2, String-3.
ORGANS FREE: Solo, Fanfare, Echo, Brass Chorus, Gallery-1, Gallery-2, Gallery-3, Gallery-4.
EFFECT: Specializes in string effects and permits a crescendo from almost the entire string resources of the organ. All stops drawn from enclosed materials until the end, when a large unenclosed string and two unenclosed Pedal stops are added.

SELECTIVE F

CLAVIERS USED: Pedal, Great, Swell, Choir, Echo.
CLAVIERS FREE: Solo, Fanfare, Bombarde.
ORGANS USED: Pedal, Great, Swell, Choir, Echo, String-1, String-2, String-3, Gallery-2, Gallery-4.
ORGANS FREE: Solo, Fanfare, Brass Chorus, Gallery-1, Gallery-3.
EFFECT: The ensemble includes mostly the softer materials such as Gemshorns, soft flutes, soft reeds, the Vox Humana, etc. It is capped at the end by a small Diapason chorus from the unenclosed Great.

SELECTIVE FF

CLAVIERS USED: Pedal, Great, Swell, Choir, Fanfare, Echo.
CLAVIERS FREE: Solo, Bombarde.
ORGANS USED: Pedal, Great, Swell, Choir, Fanfare, Echo, Brass Chorus, Gallery-1, Gallery-3, Gallery-4.
ORGANS FREE: Solo, String-1, String-2, String-3, Gallery-2.
EFFECT: While hardly less assertive than the final fff crescendo, the ff uses chiefly the mid-auditorium divisions, with some assistance from the stage sections; no strings are included. The String organs and Gallery-2 may be used independently on the Solo manual, with Gallery-2 also on the Bombarde. Of course the Gallery-1, Gallery-3, and Gallery-4 organs may be used by division (not by independent stops) on the Bombarde in spite of the ff crescendo.

**ARE THE STOPS ALL WITHIN REACH?**

The accompanying photograph was taken to show that the stops are not only within reach but that they can be reached in extreme position by one hand while the other hand is occupied in the opposite extreme. Senator Emerson L. Richards, who drew the detailed specifications, originated many startling innovations such as the 100" reeds, and to whose plans the entire organ was built, is seated at the console, demonstrating the playability.

SELECTIVE FFF

CLAVIERS USED: Pedal, Great, Swell, Choir, Solo.
CLAVIERS FREE: Fanfare, Echo, Bombarde.
ORGANS USED: Pedal, Great, Swell, Choir, Solo, String-2, Brass Chorus.
ORGANS FREE: Fanfare, Echo, String-1, String-3, Gallery-1, Gallery-2, Gallery-3, Gallery-4.
EFFECT: The main organ, as we might call it, is featured in this crescendo; nothing from the mid-auditorium division is included. String-2 may be used as a division from the Echo or Fanfare manuals. The 4' Swell to Great coupler is used here—the only octave coupler in any of the selectives.

COMBONS

Anything less efficient than the Capture System of combons would be hopelessly antiquated in an organ of this size. Many minds and hands worked on the mechanism used here, and the result is what appears to be the most economical combination action ever built.

Hold the setter-piston with foot or finger, touch the combon to be set, and whatever registration has been prepared will be instantly captured for that combon. If the organist wishes, he may continue to hold the setter and the combon and take off or put on stops, without any violence to the mechanism but with the desired result showing in the final captured combination.

For those not familiar with the glories of a modern organ, we go back to fundamentals and show the primitive steps by which a combination is captured for a given piston: 1. Hold the setter-piston with foot or finger (it exists here in duplicate for that purpose); 2. Press and immediately release the combon to be set; 3. Release the setter-piston.

The setter-piston is under the extreme left of the Swell keyboard, and duplicated at the toe end of the left crescendo-shoe.

All manual combons are, as elsewhere noted, on double-touch, second touch adding, for certain marked combons, control of the Pedal organ, and also adding for all manual combons control of the couplers, which coupler control may be canceled by rocking-tablets if any organist so desires.

The manual combons control the proper Tremulants in each case, in spite of the fact that the Tremulants had to be located apart from the stops and couplers of their respective divisions.

CONSOLE FEATURES

When a seven-manual, seven-octave organ was announced it was pronounced impossible to build; most of us said twelve hundred stop-tongues could not be so located in any console that one person could reach them all and still be within playing distance of his manuals. However, it's risky business to say anything is impossible. Herewith are



PLAYABILITY OF THE SEVEN MANUALS

various photographs of the seven-manual, seven-octave console.

One photo shows Senator Emerson L. Richards, sole designer of the great instrument and author of the specifications and all specification details, playing from the extremes of the top and bottom manuals at one and the same time. Another photo shows him playing the upper right extreme octave of the top manual and at the same time operating the stops in the lower left corner of the left jamb.

There are two consoles, the main seven-manual, seven-octave console on the right edge of the stage, mounted on a turn-table but not otherwise movable; the other is the movable five-manual console in similar position at the other side of the stage, about 125' distance.

The engraving on the stop-tongues is so handled that large type can be used for such part of the full name as will most easily distinguish it in the organist's mind, with smaller type used in a second line to complete the name.

The number engraved on each stop-tongue refers to the voice (in the complete list of voices) and enables the organist to identify the borrows, extensions, etc.

The 100" reeds have a red, and the 50" a green jewel set into the stop-tongues to the more easily distinguish and identify these powerful voices which must be used with considerable discretion.

The housing or kiosk of the main console was designed by Mr. Otto Strack, president of Midmer-Losh Inc., who is an engineer and architect by profession.



IS THE TOP MANUAL PLAYABLE?

Again Senator Richards demonstrates that seven manuals can be built into a console without in any way inconveniencing the organist in the use of the normal four manuals, and still locate the seventh manual so that it can be comfortably played for such effects as it was built to make possible. The inclination of the keyboards is somewhat more faithfully shown in this photo than in the others. Senator Richards is an amateur organist whose interest began with the occasional playing for churches; this was much too confining and when his growing law practise gave him less leisure and greater resources he bought an organ for his own home, which was enlarged some years ago to handsome proportions. Not satisfied with this, he designed and supervised the construction of a five-manual organ for the new Atlantic City high-school, built by Midmer-Losh Inc. who are builders of the Convention Hall organ. Senator Richards' next step was the building of this tremendous instrument now completed in its physical structure though the work of final voicing and finishing will probably require another year's effort on the part of a small crew of experts.

The mechanism of the console was designed by Mr. George Losh, vice-president of the builder, and Mr. Harry Van Wart who first became famous when he was connected with the Steere Organ Co.

Mr. Charles T. Sandberg, formerly with the Bennett Organ Co., executed the console's mechanical details.

The second touch is so applied that the organist can play the normal first touch without the least fear of breaking through to second touch unintentionally, as the resistance is sharp and emphatic. This resistance is centered at the top of second-touch position and once the finger has broken through and brought the second touch into operation, the resistance disappears and the second touch feels as comfortable and light as the normal first touch does on the average organ.

Silver contacts are used throughout.

No new stop-names were invented for this instrument, though some very old ones were revived, and there are adaptations of several others.

No wind is used in the console; it is strictly an all-electric console.

Color scheme:

FLUES: White with black letters;

REEDS: White with red letters;

PERCUSSION: White with orange letters;

NORMAL COUPLERS: Black with white letters;

"AUXILIARY" COUPLERS: Gray with white letters.

These gray stop-tongues in reality "cover a multitude of sins," so to speak, and include the stops that T.A.O.'s standard would properly classify as melody-touch stops, the Pedal Divide, and all the floating-division couplers, etc.

The main-console kiosk may seem to shut the player into a booth and prevent his adequately hearing the organ, but there is no such deadening effect, as all the panels are of silk.

The entire console is built on iron supports instead of wood, to prevent swelling and consequent troubles. Each set of keys and couplers rests on an iron bed; if any adjustments are to be made the entire bank of keys, with all its contacts etc. on the rear ends, can be pulled out into the rear of the kiosk, stood up on a table, and handled in detail with greatest ease.

The Tremulants are synchronized so that they will beat together if two or more are in operation simultaneously. The speed-control operates on all the Tremulants. Since the Tremulants are divided into two groups, one for the left organs and the other for the right, and each group is provided with a speed-control, it would no doubt be possible to experiment with contrasting speeds of beats.

Macassar ebony has been used as the wood for the console front.

THE CONSOLE'S EQUIPMENT

TENTATIVE FIGURES

- 487 Manual keys—instead of the 244 of the normal four-manual organ.
- 32 Pedal keys, as in all modern organs.
- 7 Manuals, instead of the normal four.
- 7 Crescendo shoes, controlling 14 sets of shutters and 4 contrasts of register crescendo.
- 1,233 Stop-tongues in left and right jambs, operating stops, couplers, second-touch, melody-touch, Tremulants, percussion, traps, and crescendo-couplers.
- 173 Combons.
- 30 Pistons of various classes including compon duplicates.
- 14 Manual accessories.
- 37 Pedal accessories.
- 41 Indicators.
- 32,882 Pipes—Percussion of course is not pipe-work and is never so figured in THE AMERICAN ORGANIST stoplists. And all of these figure:
- 1,937 Items for the hands to operate.
- 76 Items for the feet to operate.

We are unable at the present moment, both for lack of time and for lack of confirmation of data, to give exact or final figures on the content of the instrument; hence these figures are not claimed by us to be anything better than tentative computations. Exact figures will undoubtedly be worked out later and presented in these pages.

RECESSION OF MANUALS

If we drop a plum-line from the front tip of the white keys of the Choir manual the following will give the distances between that line and a similar line touching the fronts of the other manuals:

- Great, $3\frac{7}{8}$ "
- Swell, $7\frac{1}{2}$ "
- Solo, $10\frac{7}{8}$ "
- Fanfare, $13\frac{1}{2}$ "
- Echo, $15\frac{3}{4}$ "
- Bombarde, $17\frac{1}{4}$ "

The fronts of the sharps of the pedal clavier are $11\frac{1}{2}$ " back of the Choir plumb-line.

Middle D of the pedal clavier is under middle D of the Choir manual.

The distance between the surface of the Choir manual white keys and the surface of the pedal clavier white keys at the clavier's lowest point of concavity is $2' 4\frac{1}{4}$ ".

THE BLOWERS

There are seven blowers in all, totaling 404 h.p., operating as follows:

40 h.p., 1750 r.p.m., for String-2, Gallery-1 in part, Gallery-2, and Brass Chorus.

40 h.p., 1750 r.p.m., for wind above 25" and up to 50" for the Pedal Left, Swell, Swell-Choir Duplexed, Choir, and String-1.

40 h.p., 1750 r.p.m., supplementing the wind-supply for Solo and Pedal Right, 30" to 50".

50 h.p., 1150 r.p.m., for Pedal Right, Great, Great-Solo Duplexed, and Solo, up to 20" wind.

60 h.p., 1750 r.p.m., for 50" wind of the above.

60 h.p., 1750 r.p.m., for Pedal Left, Swell, Swell-Choir Duplexed, Choir, and String-1.

60 h.p., 1750 r.p.m., for Fanfare, String-3, Gallery-3, and Gallery-4, up to 50" wind.

50 h.p., 3600 r.p.m., for 100" wind.

The last-named blower is an Allen air-compressor; the others are Kinetics.

Action-current is supplied by a Stamford motor-generator set, at 4 h.p. delivering 143 amperes at 14 volts.

HISTORICALLY

Those interested in dates will want to follow the progress of this great project.

May 9, 1929: Contract signed with the builders, Midmer-Losh Inc., Merrick, N. Y.

July 28, 1929: String-2 and Brass Chorus were played in test by Senator Richards from the temporary three-manual console installed first (to be later discarded).

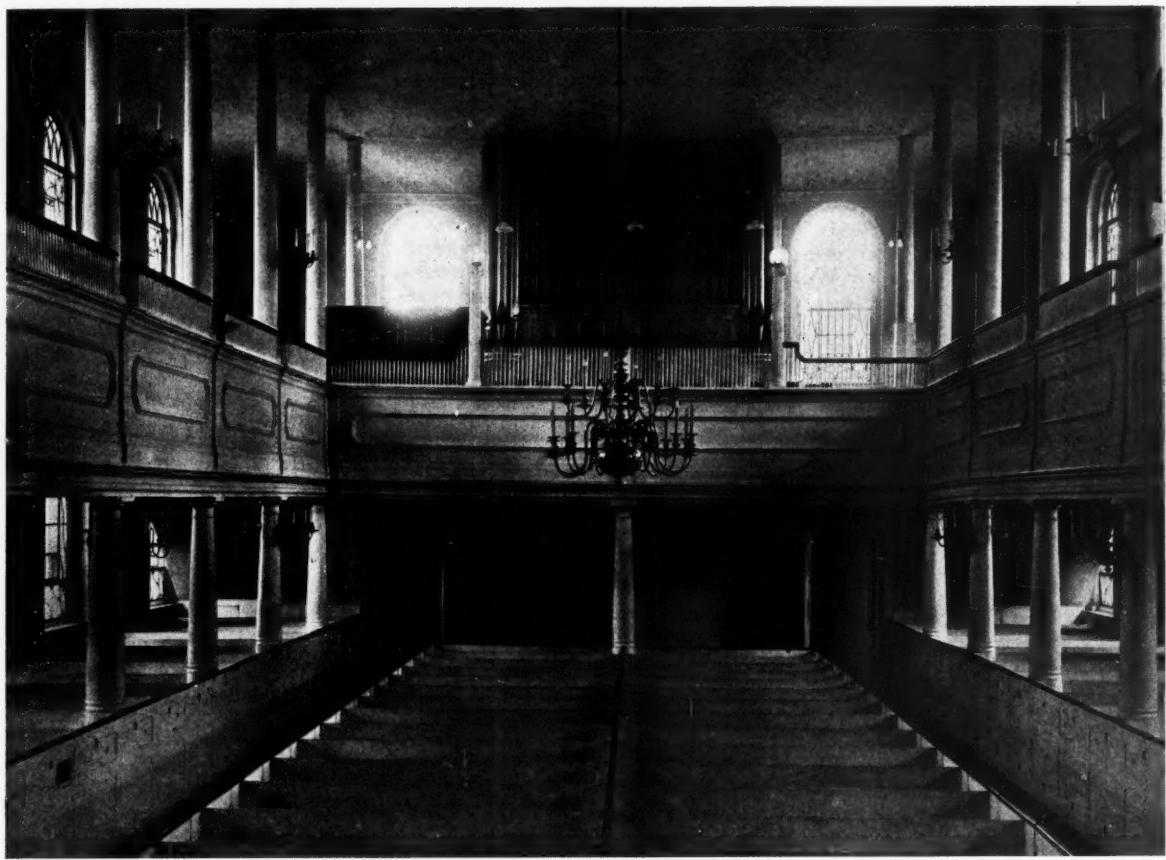
December 28, 1929: Mr. Arthur Scott Brook gave the first public performances, from the temporary test-console, when the ice-skating season opened.

May 11, 1932, 2:45 p.m.: Mr. James Scott Winter, Jr., played a public recital on the final seven-manual console, its first public use, for the Atlantic City Fair.

The main console was in full control of the entire pipe-work early this summer, with the exception of but two reeds—two of the four 100" voices in the organ. It is expected that they will have been installed before the end of the present summer, and then it is anticipated that a year will be spent in the final voicing and finishing—a work of vital importance to the artistic aspects of an organ that has already achieved first rank in the world on points of size, content, progress achieved, experiments made, and difficulties overcome.

THE PHOTOGRAPHER

A special word of credit is to be said for Fred. Hess & Son of Atlantic City whose superb photography has made possible our presentation. The photographer was equal to every emergency, whether in the photography of a group of six hundred miniature tablets in which the intricate lettering on every one of them was to be completely readable under a magnifying glass, or taking an airplane and capturing the world's largest auditorium with the world's most famous ocean throwing a picturesque surf, or looking down a provokingly narrow chamber and capturing a record of thousands upon thousands of wires and contacts, or lying flat on the floor and looking upward to the tops of the world's tallest organ-pipe timber. It has been a source of gratification to note complete photographic excellence in every picture.



TWO PILCHERS RULE HERE

One was built in Louisville, Ky., and the other was born there some decades earlier. Mr. William E. Pilcher Jr. is organist of St. George's Church in Hempstead, L. I., N. Y., where certainly he "has the finest organ in the world," for it's an organ he himself specified and his own firm built, and that's an ideal combination. See pages 493 and 502.

Atmosphere in a Service

Protestantism can now Afford to Abandon all Prejudices and Create a Service that Helps Heart and Mind

By GEORGE I. TILTON

OF RECENT years there has been a growing tendency in certain Protestant communions to pay belated attention to a more orderly, dignified, and beautified service, of which they stood in sore need and the lack of which was not only preventing the Protestant church from flourishing but was causing it to lose appeal. The leaders of Protestantism began to realize that their services exalted the pulpit at the expense of the altar, placing man before God. Not that this was at all intentional, but it was the natural working out of the system they were following. The sermon was the all-important thing; worship was incidental.

And so they have set about to

correct this serious fault. But prejudice obstructs the path to progress and to intelligent development. Hatred of the Roman church and of all that smacks thereof is imbedded deep in the consciousness of most Protestant people. Anything that Roman Catholics do or use must be barred. The matter is not decided upon its merits but is viewed through the distorted lens of prejudice, which cannot reveal anything in its real perspective but will turn back upon the vision a twisted and untrue picture. And so, until prejudice is completely dispelled, the Protestant church cannot develop a beautiful and meaningful service—one of worship and uplift.

To begin with, the cross must be

restored to its rightful place of prominence upon the altar, for it is a symbol, not of the Roman church alone, but of all Christendom. Because our Savior died upon the cross for the sins of humanity, no other symbol can ever represent that sacrifice; nothing else can ever be so truly representative of the Christian faith, for it is by the way of the cross that we travel to ultimate peace. The mere act of placing it in the church does not constitute idolatry any more than does the presence of the national colors on government buildings, in political rallies, in parades, or in the church itself.

And I maintain (yielding to no one in my patriotism) that the flag has no place in the church unless the cross is there, for the church is not a national shrine, but a spiritual one, embracing all humanity. We sing about the cross—"In the Cross of Christ I Glory," "Beneath the Cross of Jesus," "With the

Cross of Jesus Going on Before" (although it is conspicuously absent); and yet we are horrified at the mere suggestion that it can be placed in our church. A processional cross as well as an altar cross is perfectly in keeping. We carry the national flag in parades. Should we not carry the church's symbol in religious processions?

A vested clergy and choir present an impressive appearance. We robe the justices of our courts for the purpose of uniformity and dignity. May not the same argument hold true of the church? Vestments will do away with the contrast in dress, often so disturbing, and will provide a uniform and dignified appearance, which cannot be attained so well in any other way. Besides, vestments provide an official dress for the officers of the church, as the army uniform does for soldiers. And finally, there is no sweeter appeal than that of a child in vestments.

Candles signify joy and also the light of the Gospel. They are especially appropriate at Christmas, as representing the coming of that great Light, which dispelled the gloom of doubt and fear and pointed the way to life beyond the grave.

Stained glass windows, "storied windows," give a touch of beauty and serve as mute yet eloquent reminders of lives rich in saintly endeavor and achievement. They may effectively portray the highlights of our Lord's career. Certainly they are more esthetic and more appropriate than the ugly linoleum patterns so often met with in churches.

The very architecture of the church itself may be so planned as to be replete with meaning. We employ symbolism in civic life—why cannot we use it to telling effect in the church?

When we come to the conduct of the service, let us regard things in a reasonable way. Where there is a body of people gathered for a definite purpose, a set and orderly way of doing things—a dignified procedure—must be adhered to. We boast of the beautiful ritual of our lodge ceremonies, but when we come to the church, all ritual is taboo. If it is impressive in the lodge, why can't it be just as much so in the church? The people should stand for praise, sit for instruction, and kneel for prayer.

The lazy habit of sitting through hymns of praise and through prayer is a reflection on good taste

and good manners. It displays a lack of proper understanding of what we are about. The most satisfactory way of getting a choir into the church is by means of the processional, and the only orderly way for them to go out is by having a recessional. Opening sentences, sung by the choir or recited by the minister, choral responses to prayers, canticles after the Scripture lessons, offertory sentences, antiphons, responses to the benediction—all these add to the interest and impressiveness of the service. To the continual use of the doxology, I have a particular aversion; but on high festivals, such as Christmas, Easter, Thanksgiving, etc., it is especially appropriate.

To my way of thinking, the Protestant church must come around to the observance of the Christian year. The red-letter days of the church should be to us, as churchmen, what the national holidays are to us as patriotic citizens of the United States; and as a means of instruction to the young, their observance is without parallel. We are so inconsistent about this. We observe Christmas and Easter and let it go at that, although a more general observance of Lent, including Palm Sunday and Good Friday, is coming in.

We confuse the visit of the shepherds with the arrival of the Magi to the cradleside of the infant Christ. Yet the wise men did not arrive until forty days after Christ's birth, celebrated on January 6, the Epiphany in the church calendar. Christ ascended into heaven forty days after Easter—a most important event. Ten days later, the Holy Spirit descended on the heads of the apostles in tongues of flame; and thus Whitsunday, the day of Pentecost, is the birthday of the church. Yet we let these days pass, unnoticed.

All Saints' Day, the Memorial Day of the church, is hallowed by dear and loving memory; but it has been given no place in our church calendar. The observance of the Christian year will surely make for more intelligent and devout churchmanship.

I can best illustrate these ideas by describing what we have done at the church I serve as organist and choirmaster—the Third Presbyterian of Trenton, New Jersey. We interested our young people's group in the beautifying of the church; and among other things, they purchased a brass cross for the communion table and a church flag,

which balances the national colors, placed in the church at the time of the War. They have other plans in mind which, when completed, will transform the church.

We organized a junior choir of forty voices and a senior choir of twenty-five, both of which were recruited from the Sunday school, with the ardent support of the superintendent. Thus we have linked the Sunday school with the church in a practical manner. We have retained the quartet choir as a solo group. These combined choirs sing every Sunday morning. As rewards for faithful and efficient work, the children who have made a definite record are presented with a gold Latin cross, which they wear in the service.

We have a choir auxiliary, composed of the mothers of the children, who see that they are vested for the services, take care of the vestments, and look after all matters pertaining to the children's choir. They are a valuable addition to our organization, as they are the support upon which the junior choir rests.

The choir enter the church in two single columns, through doors on either side of the chancel, and proceed directly to their places. On high festivals, however, the procession moves down the side aisles and up the center into the chancel. On appropriate occasions, such as the Sunday nearest Memorial Day, we have the national and church flags carried at the head of each column, meeting, of course, at the back and moving side by side up the center aisle. Those carrying the flags, after reaching the chancel, stand, one on each side, until the choir are in their places. I should like to have a processional cross, but as yet prejudice has prevented the purchase of one.

On Christmas Eve we have a candle-light carol service, the church being lighted entirely by candles placed in each window and on tall holders at every other pew. They are lighted by choir children in their vestments, with a simple but solemn ceremony. The choir enter from each side of the chancel, as usual, singing "Adeste Fidelis," each member carrying a lighted taper. Then they mass in front of the chancel and finish the hymn. At its conclusion, the procession moves down the center aisle, dividing at the rear of the church and coming up the side aisles into their places, singing other appropriate hymns.

The order of service is a matter to which too little attention has been paid. Those of many churches seem to have been thrown together haphazardly, with little thought given to logical sequence. Beginning with the prelude, each article should follow in reasonable order, according to a definite plan.

A word as to the prelude. Instead of a mere makeshift, so "people may hear the organ when coming in," the prelude, despite its misnomer, should open the service. It should strike the note of the service—set the "atmosphere." Ordinarily, I think it should be of a quiet, meditative character, except at festivals, when one of a more jubilant kind may be used. But opinions differ. A dignified choral prelude, if based upon a hymn to be used in the service, is ideal upon occasion.

Our orders of service at the Third Presbyterian for morning worship and the communion service are given herewith.

MORNING WORSHIP

Prelude
Processional Hymn
Opening Sentences
Doxology (on festival occasions)
Invocation—Closing with the Lord's Prayer
Hymn
Psalter
Apostle's Creed
Gloria
Scripture Lesson
Canticle
Prayer
Choral Response
Solo
Children's Sermon
Hymn
Offering
Anthem
Presentation of Alms and Offertory Sentence
Sermon
Prayer
Recessional Hymn
Benediction
Choral Response

COMMUNION

Prelude
Processional Hymn
Opening Sentences
Invocation—Closing with the Lord's Prayer
Hymn
Ten Commandments
Choral Responses to the Commandments
Scripture Lesson
Canticle
Prayer
Response
Solo

Children's Sermon			VOIX CELESTE 73
Hymn			ECHO GAMBA 71
Offering	4		OCTAVE 73
Anthem			FLUTE TRIANG. 73
Presentation of Alms and Offertory Sentence	2	III	FLAUTINO 61
Reception of Members			MIXTURE 183
Communion Address	16		15-19-22
Communion Hymn (quartet choir)	8		WALDHORN 73
Administration of the Sacrament			TRUMPET 73
Prayer			FLUGEL HORN 73
Recessional Hymn			VOX HUMANA 61
Benediction	4		CLARION 73
Choral Response			Tremulant
These are but some of the changes we have wrought at the Third Presbyterian Church. Happily I have had the sympathetic cooperation of my pastor, who has fallen directly into line with these ideas. Together we have worked out a program that may still be far from perfect, but which has transformed our service from one of dull, uninteresting routine to one of true worship, deeply devotional and uplifting, and which our congregation say causes them to feel that they have truly been to church. We are endeavoring to "worship the Lord in the beauty of holiness."			CHOIR: V 5. R 5. S 7.
Thus in a service of this kind we may create an atmosphere, breathing of the very air of heaven, and we may join our prayers and alleluias with those of the adoring hosts around the throne, "where the sinless sweep across the crystal sea."			8 DIAPASON 73
			CONCERT FLUTE 73
			SPITZFLOETE 73
	4		FLUTE 73
	8		CLARINET 61
			HARP 61
	4		Harp-Celesta
			Tremulant
	18		Couplers.
	23		Combons.
	3		Crescendos: S. C. Reg.
			HEMPSTEAD, L. I.
			ST. GEORGE'S CHURCH
			<i>Henry Pilcher's Sons</i>
	V 14. R 14. S 29. B 15. P 1017.		
	PEDAL: V 1. R 1. S 7.		
	32		Resultant
	16		SUB-BASS 44w
			Bourdon (S)
	8		Sub-Bass
			Bourdon (S)
			String Diapason (G)
	4		Bourdon (S)
			GREAT: V 6. R 6. S 6.
			UNEXPRESSIVE
	8		DIAPASON 73m
			EXPRESSIVE
	8		STRING DIAP. 73m
			CLARABELLA 73w
			DULCIANA 73m
	4		CHIMNEY FLUTE 73m
	8		FRENCH HORN 73r
			Tremulant
			SWELL: V 7. R 7. S 11.
	16		BOURDON 97wm
	8		ENG. DIAPASON 73m
			Bourdon
			VIOLE D'ORCH. 73m
			VIOLE CELESTE 73m
			VOX ANGELICA 73m
	4		Bourdon
	2 2/3		Bourdon
	2		Bourdon
	8		CORNOPEAN 73r
			OBOE 73r
			Tremulant
			CHOIR: S 5.
	8		String Diapason (G)
			Clarabella (G)
			Dulciana (G)
	4		Chimney Flute (G)
	8		French Horn (G)
			Tremulant
	21		Couplers
	26		Combons
			"There was room for only two manual chests," comments Mr. Wm.

E. Pilcher, Jr., "so instead of putting in a straight 2m we put in a small 3m, borrowing the Choir from the Great. I find it extremely effective for an Episcopal church; it is flexible and yet has an abundance of soft delicate work for an organ of its size, and it builds up quite gradually to full organ."

KUTZTOWN, PA.
TRINITY LUTHERAN CHURCH
M. P. Moller Inc.
V 29. R 32. S 44. B 11. P 2218.
PEDAL: V 2. R 2. S 8.
32 Resultant
16 DIAPASON 44
BOURDON 44
Bourdon (S)
10 2/3 Bourdon
8 Diapason
Bourdon
8 Chimes (E)
GREAT: V7. R 8. S 8.
EXPRESSIVE
8 DIAPASON-1 73
DIAPASON-2 73
DOPPELFLOETE 73
GEMSHORN 85
4 OCTAVE 73
II GRAVE MIXTURE 122
8 TROMBA 73
Chimes (E)
Tremulant
SWELL: V 11. R 13. S 11.
16 BOURDON 73
8 DIAPASON 73
STOPPED FLUTE 73
SALICIONAL 73
VOIX CELESTE 73
AEOLINE 73
4 FLUTE HARM. 73
III DOLCE CORNET 183
8 CORNOPEAN 73
OBOE 73
VOX HUMANA 73
Tremulant
CHOIR: V 6. R 6. S 12.
8 GEIGEN DIAP. 73
CONCERT FLUTE 73
Gemshorn (G)
DULCIANA 73
UNDA MARIS 61
4 FLAUTO D'AMORE 73
Gemshorn (G)
2 2/3 Gemshorn (G)
2 Gemshorn (G)
8 CLARINET 73
HARP 61
4 Celesta (Harp)
Tremulant
ECHO: V 3. R 3. S 5.
8 ECHO FLUTE 73
MUTED VIOLE 73
VIOLE CELESTE 73
4 Echo Flute
8 CHIMES 25b
Tremulant
37 Couplers.
35 Combins, the Great and Swell
Combins operating Pedal Combins

on second touch. The 8 full-organ Combins are operated by hand or foot.

Percussion are provided with dampers, operated by Onoroffs.

WILKES-BARRE, PA.

FIRST BAPTIST CHURCH

Austin Organ Co.

V 32. R 32. S 42. B 6. P 2182.

PEDAL: V 2. R 2. S 8.

32	Resultant
16	DIAPASON 44w
	BOURDON 44w
	Bourdon (S)
8	Diapason
	Bourdon
	Bourdon (S)
16	Tromba (G)
GREAT: V 9. R 9. S 10.	
UNEXPRESSIVE	
8	DIAPASON-1 73m
EXPRESSIVE	
8	DIAPASON-2 73m
	CLARABELLA 73m
	GEMSHORN 73m
4	OCTAVE 73m
	HARMONIC FLUTE 73m
2 2/3	TWELFTH 61m
2	FIFTEENTH 61m
8	TROMBA 85r16'
	Chimes (E)

SWELL: V 11. R 11. S 11.

16	BOURDON 73w
8	DIAPASON 73m
	STOPPED FLUTE 73w
	SALICIONAL 73m
	VOIX CELESTE 61m
	AEOLINE 73m
4	FLAUTO TRAV. 73wm
2 2/3	NASARD 61m
2	FLAUTINO 61m
8	CORNOPEAN 73r
	OBOE 73r
	Tremulant

CHOIR: V 6. R 6. S 8.

8	MELODIA 73w
	DULCIANA 73m
	UNDA MARIS 61m
4	FLUTE 73wm
2	PICCOLO 61m
8	CLARINET 73r
	HARP 61b
4	Celesta (Harp)
	Tremulant

ECHO: V 4. R 4. S 5.

8	GEDECKT 73w
	VIOLA AETHERIA 73m
	VOX ANGELICA 61m
	VOX HUMANA 61r
	CHIMES 25tb
	Tremulant

23 Couplers

39 Combins

Crescendos 4: G-C. S. E. Reg.

Echo playable from Choir by onoff and subject to all Choir couplers.

UP 78%

AEOLIAN-SKINNER COMPANY REPORTS EXCELLENT CONDITION

The value of contracts for university and church organs awarded to the Aeolian-Skinner Organ Co. during the first five months of 1932 was 78% greater than during the previous five-month period, according to a statement issued by George L. Catlin, vice-president and treasurer. Mr. Catlin's figures include the business of both the Aeolian and the Skinner companies as they existed independently prior to the merger and consequent creation of the present corporate name Aeolian-Skinner Organ Co., a step that was taken Jan. 1, 1932.

The Company added 10% to its employees in the Boston factory in April.

Following is a list of universities, churches, etc., for which organs are now being built by the Aeolian-Skinner Organ Co.:

Yale Divinity School.
Metropolitan M. E. Temple, New York.

Hershey Auditorium, Hershey, Pa.
First Scientist, Philadelphia.

Principia College, Elsa, Ill.
Harvard Congregational, Brookline.

East Liberty Presbyterian, Pittsburgh.

Perkins Institute for Blind, Watertown, N. Y.

First Presbyterian, Tallahassee, Fla.
First Congregational, Binghamton, N. Y.

University of Minnesota, Minneapolis.

Harvard University.
St. Mary the Virgin, New York.
Girard College, Philadelphia.

N.A.O. CONVENTION PROGRAM OF TWENTY-FIFTH ANNUAL CONVENTION, IN ROCHESTER

That great champion of fraternalism, the National Association of Organists, goes to Rochester, N. Y., for its 1932 convention and invites also the members of the Canadian College of Organists.

Among the addresses are two of an unusual character, one by Dr. Carlton Sprague Smith, the other by Captain Richard H. Ranger. Dr. Smith is chief of the music division of the New York Public Library and talks on Choral Repertoire, from the unique viewpoint he occupies by virtue of his library work. Captain Ranger, whose work has been described in detail in these pages, is a radio expert whose most notable achievement has been his contribution to the science of trans-

mitting photographs by radio; upon the perfecting of that device Captain Ranger secured release from his regular duties with the R.C.A. in order to devote all his time to the development of the Rangertone—an instrument played from an organ console and producing tones, new and old, some of which are exact duplicates of organ tones, and others of which are entirely new in the realm of music.

In the following schedule the events are held in the Eastman School of Music, and in Kilbourn Hall of that institution unless otherwise noted.

August 29

8:00 p.m., Reception, and Registration in Room 204.

August 30

9:30 a.m., Registration, Room 204.

10:00 a.m., Addresses of welcome, responses, and all that.

10:45 a.m., Business meeting, Room 204; election of committees. The C.C.O. holds its business meeting at the same hour in Room 304.

11:30 a.m., Skinner organ played by George Wm. Volk.

2:30 p.m., Arthur H. Egerton discusses Impressions of Church Music in England in 1931; Dr. Herbert Sanders discusses Music and the Man.

4:15 p.m., Eastman Theater, Austin organ played by Carl Weinrich.

8:15 p.m., St. Paul's Church, Skinner organ played by Marshall Bidwell and Richard Tattersall.

August 31

10:00 a.m., C.C.O. business meeting, Room 204.

10:30 a.m., Reginald L. McAll discusses Hymns; Captain Richard H. Ranger discusses the Rangertone—the Pipeless Organ.

2:00 p.m., Outing to Ontario Beach Park, busses leaving from front of Eastman School.

8:15 p.m., Skinner organ played by Ruth Spindler and E. Power Biggs.

September 1

10:30 a.m., Dr. Carleton Sprague Smith discusses Choral Repertoire; Dr. Charles N. Boyd discusses A Change for the Better.

3:00 p.m., Eastman Residence, Aeolian organ played by Harold Gleason, with pianist and string quartet assisting. Cards of admission must be obtained from the registration clerk in Room 204.

8:00 p.m., Christ Church, Moller organ; Dr. George Henry Day presents the first performance of his cantata, "The Shepherds and the Wise Men."

September 2

10:00 a.m., Business meeting, reports, election.

11:15 a.m., Mrs. Wm. Arms Fisher discusses Condition of Choral Music in America; Duncan McKenzie discusses Organ and Choir Music from the Publisher's Point of View.

2:15 p.m., Masonic Temple, Henry R. Austin discusses Audsley and the Organ; Senator Emerson L. Richards discusses Console Standardization.

3:30 p.m., in Cathedral Hall, Moller organ played by Roberta Bitgood.

4:15 p.m., Masonic Auditorium, Skinner organ played by Frederick C. Silvester.

7:00 p.m., Sagamore Hotel, banquet; program directed by Robert Berentsen and George Babcock.

Mr. Volk's Program

Widor, 6: Complete
Bach, Passacaglia

Mr. Bidwell's Program

Bach, Fantasia and Fugue Gm
Milford, Ben Johnsons Pleasure
Vierne, 2: Scherzo

Debussy, Afternoon of Faun
Dallier, Electa ut Sol

Mr. Tattersall's Program

Bach, Prelude and Fugue G
Bach, Wer nur den lieben
Bach, Wachet auf
Karg-Elert, Chorale Improvisations
Clerambault, Prelude Dm
Hillemacher, Meditation

Miss Spindler's Program

Bach, Prelude and Fugue Cm
Sowerby, Carillon
Foote, Quasi Menuetto
Gigout, Toccata Bm
Yon, Echo
Weaver, Squirrel
Skilton, American Indian Fantasie

Mr. Bigg's Program

Reubke, Sonata 94th Psalm
Bach, Choralprelude
Haydn, Sym. D: Air and Variations
Vierne, 6: Finale

Mr. Gleason and Ensemble

Torelli, Sinfonia
Vivaldi, Concerto Am
Karg-Elert, Now Thank We
Noble, Solemn Prelude
Schumann, Sketch Df
Vierne, Westminster Carillon
Mozart, Sonata C
Douglas, Theme and Variations
Wagner, Lohengrin selection

Dr. Day's Service

Roger-Ducasse, Pastorale F
Magnificat Ef, West
Day's Shepherds and Wise Men
Day, Rex Gloriea

The prelude will be played by Norman Peterson. Rev. Ernest K.

Nicholson will take the part of the reader in the cantata.

Miss Bitgood's Program

Mendelssohn, Son. 1: Allegro
Bach, In Dulci Jubilo
Bach, Prelude and Fugue D
Mulet, Rose Window
Clerambault, Prelude F
Gigout, Grand Choeur Dialogue

Mr. Silvester's Program

Willan, Int.-Passacaglia-Fugue
Widor, 1: Intermezzo
Bach, Prelude and Fugue A
Karg-Elert, Kaleidoscope

One of the unique experiences of this year's N.A.O. convention will be the visit to the residence of the late George Eastman, to hear Mr. Eastman's own organ and string quartet, under the personal touch of one of the organ world's finest artists, Harold Gleason. This will be an experience not of idle curiosity but rather of respectful tribute to the memory of a great man whose interest in the music world in general, and in the organ in particular, arouses feelings of gratitude that such men as Mr. Eastman have lived and made the world richer for all mankind.

Harold Vincent Milligan opens the sessions of the convention with an address of welcome, as president of the N.A.O. The program this year is one of considerable variety, both in players and speakers. Among the former we have both the known and the unknown, the already-famous and the yet-to-be famous; among the latter are men whose names will go down in history by virtue of highly unusual achievement.

At least two of the recitalists have a sufficiently broad repertoire to prove their knowledge of all organ literature, even including American composers; some of the others are the common type of program any of us would put on, in an effort to avoid criticism—a hopeless hope when we're playing for our fellow-organists. (Only when we publish our thoughts are we supposed to falsify ourselves and say things we do not mean, giving praise indiscriminately to everybody and everything.)

However, unhesitating praise can be given to the convention's program, to its varied diet, to its contrasts, and to some of its unusual high-lights. All organists are welcome, whether N.A.O. members or fraternal disbelievers.

—NORFOLK, CONN.—
Frederick M. Smith of New York City was organist for the Norfolk Festival June 26.

A SMALL ORGAN*By B. G. AUSTIN*

Mr. Kenneth Wray Conner's letter in the July issue under the heading, Wanted: A Small Organ, is interesting. I have realized the need of a small organ that would be within the reach of many organists as well as small churches, and the Austin Organ Company has designed such an instrument.

The first requisite of any organ small or large, and whether for practise or public use, should be its musical quality, tonal scope and character; and in a small instrument where numbers of pipes are limited the unit system is best, in fact necessary to provide color and flexibility.

This organ is based on three units of tone, viz: a Diapason CC up 73 pipes (all open), a Flute CCC up 85 pipes, lowest three octaves stopped, and a soft String CC up, all open pipes. All are enclosed and under expression. In an organ of this kind the scaling and voicing is extremely important, as special ratios and treatment in balance are required so that the super-work will properly "fit" both as to power and character. When these details are carefully worked out, with a bold treatment of the Diapason, this small instrument will reflect to a surprising degree the dignity, character and color possessed only by much larger organs.

This organ measuring only 7'-5" in width, 2'-11" in depth not including the pedal-board, with a height of 6'-6" is operated through some thirty stops on two manuals and pedal, has adjustable combinations, and is ample in volume for the small church, studio, or residence. We are always pleased to show any organist this instrument at our studio in Hartford.

—FIRST-TIMERS—

Joseph W. Clokey, Dr. Roland Diggle, Harvey B. Gaul, Harry Benjamin Jepson, William Lester, Gordon Balch Nevin, Leo Sowerby, and Powell Weaver have given their enthusiastic support to R. Deane Shure's idea of presenting next season in Washington, D. C., a program of first performances of new organ music by American composers, and accordingly their works will compose the program for this first exemplification of a unique idea. Mr. Shure has written many organ compositions of his own, usually with descriptive titles, and his generous championship of other American composers may well serve as a good example to others.

CONCERT MANAGEMENT BERNARD R. LABERGE TWO WEST FORTY-SIXTH STREET NEW YORK

**Offers the Following List of
Organists for Season 1932-1933**

PAUL BENNYHOFF

American Organist.—Pupil of Widor, Dupre and Vierne.—Guest Organist at Notre-Dame Cathedral and American Church, Paris

E. POWER BIGGS

Distinguished English Organist, A.R.A.M.—A.R.C.O.—From the Royal Academy, London.

PALMER CHRISTIAN

Foremost American Organ Virtuoso, from University of Michigan, Ann Arbor.

CHARLES M. COURBOIN

THIRD

TRANSCONTINENTAL TOUR

OCTOBER AND NOVEMBER, 1932
Internationally known Belgian-American Organist.

FERNANDO GERMANI

Italy's premier Organist, from the Augusteo Orchestra, Royal Academy of Santa Cecilia (Rome), and Curtis Institute, Philadelphia.

GUNTHER RAMIN

FIRST

TRANSCONTINENTAL TOUR

JANUARY AND FEBRUARY, 1933
Germany's greatest concert Organist, from the famous St. Thomas Church, Leipzig.

CARL WEINRICH

Prominent American Organist. The worthy successor to Lynnwood Farnam at the Church of the Holy Communion, New York.

CONCERT SERIES ARRANGED

SPECIAL FEES TO CHAPTERS OF A.G.O.

N.A.O. AND ORGAN PLAYERS CLUBS

Recitals & Entertainment

What We Are Doing

With a Beautiful Organ in a Beautiful College Chapel
In the Southeast Corner of America

By HERMAN F. SIEWERT

ROW THAT the events surrounding the opening and dedication festivities of Knowles Memorial Chapel of Rollins College

have all taken place and our first season of use of the organ has been completed we feel that we can approach the coming season with joy and confidence. To properly understand the delightful atmosphere in which we work it is necessary to speak briefly of the building itself.

The architecture of Knowles Memorial Chapel is modified Mediterranean, as worked out by Cram and Ferguson in conformity to the general plan as visioned by Kiehnlel and Elliott, Miami architects. The general interior composition is Spanish, modernized, consisting of the great nave with its apsidal chancel, the side chapel, and the cupolaed campanile. Seating accommodations are for six hundred and fifty.

The chapel closely adjoins the Annie Russel Little Theater, which was completed at the same time. The two buildings are joined by an enclosed cloister garden. The planting of this garden with azaleas, and the surrounding grounds with tropical shrubbery, promise to make this a unit of outstanding loveliness.

The acoustics of the Chapel are most successful for organ tone, for there is just enough life to give a desirable enrichment. This, with Mr. Skinner's personal touch, makes this organ a music instrument of beauty and satisfaction, unusual in one its size.

The Clarinet is more woody in tone than most organ Clarinets, and practically the same as the real clarinet tone. This last would apply also to the Concert Flute on the Choir, which has just enough windiness to make it a fine imitation. The reeds, on the same pressure as the rest of the organ, have a smooth richness that makes them a delight.

There is no borrowing, except for the usual Pedal stops and the Diapason unit on the Great from which the Octave and Diapason 16' are derived.

The dedication services of the Chapel took place with a newly-formed choir of forty voices, and myself at the console; the organ dedication recital was played on the afternoon following by Dr. Wallace Goodrich. Two other visiting organists have since played: Miss Adelaide M. Lee (giving a recital for the state convention of the A.G.O.) and Lawrence Apgar of Philadelphia. My own opening recital was played on the Sunday afternoon following.

A MUSICALE

Franck, Chorale Am
Heavens are Telling, Beethoven
Adoramus Te, Palestrina
Liauw, Tristan: Liebestod
Dupre, Prelude and Fugue Gm
Open the Gates, Knapp
Like as the Hart, Palestrina
Tchaikowsky, Sugar-Plum Fairy
Tchaikowsky, Magic Flutes
Kreisler, Fair Rose Marie
Widor, 5: Toccata

A RECITAL

Mendelssohn, Son. 1, Mvt. 1
Stebbins, In Summer
Korsakov, Bumble-Bee
Kreisler, Caprice Viennois
WAGNER PROGRAM
Tann.: Pilgrims Chorus
Tann.: Grand March
Walkurie: Magic Fire Music
Tristan: Liebestod

The week following marked the inauguration of Organ Vespers, which occur twice a week on Wednesday and Friday afternoons at six o'clock, and last 25 minutes. This plan was suggested by Dr. Hamilton Holt, president of Rollins College, who felt that this time of day, just before the dinner hour, was an opportune time to present a program

of music, when there is a natural lull in the activities of the students. At the outset the plan has proved to be a success—soothing to the tired and over-active minds, a means of relaxation and contentment amid beautiful and spiritual surroundings, and attractive to townspeople as well as to students.

In not emphasizing the musical appeal itself I do not mean to minimize it. I need not say that without programs attractively arranged, numbers which minister to the desires of the listeners, and the proper interpretive appeal, these programs would fail, without a doubt.

The large service of the week takes place each Sunday afternoon at four, with the full choir singing two or three anthems (one a-cappella) one or more solo numbers on the organ, and a short sermon. These services have attracted the residents of Winter Park and Orlando (four miles away) in large numbers, as well as winter residents for miles around.

The ten o'clock service on Sunday mornings is simpler, and intended for students and faculty, though it also attracts many of the townspeople. All the above services and programs are of course suspended for the summer, and will be resumed in the fall.

The specifications of the organ will be found in the Organ Department of this issue.

—THEODORE STRONG—

The San Franciscan former New Yorker is setting a splendid example of patriotism in his celebration of the Fourth of July by signing a contract for a Moller organ of five registers with Chimes and of course ample augmentation, for installation in Mr. Strong's own studio. He will use high-pressure methods and expects the results to show in the completed installation early in August. Mr. Strong has been doing radio work for many years and will not only broadcast from his own organ in the future, by remote control, but will also make recordings on the instrument, and will use it for teaching and recitals. Atta boy!

A Personal Experience

In Choosing a Program for
Dedicating an Organ

By WM. RIPLEY DORR

TONCE attended a splendid recital by one of our most prominent recitalists, on a fine big organ which had been in use for several years. The program was sponsored by the Guild and was intended for organists. It was a heavy program; every number was beautifully played, and everyone with whom I talked afterward admired and enjoyed the program very much indeed.

Not long afterward I had the good fortune to happen to be in another city, and noticed that the same organist was advertised to give the dedicatory recital on a large organ just installed. Of course I went, and to my surprise when I looked over the program I discovered that it was almost identical with the one he had given in the other city not long before.

Now there was a great crowd out to hear the new organ and to gain some conception of its content and possibilities. In this desire we were disappointed, for it was very apparent that the program had been planned to display not the organ but the organist. In that large organ the only solo stop we heard long enough to form any opinion of it was the Orchestral Oboe, and as for the other effects we had no chance to hear them at all, except for the general effect of ensemble combinations as revealed by the usual Bach, Widor, etc. which the big organists usually give us. The next day I was able to have half an hour at the organ myself and found out what it had in it.

I found that many other organists had the same reaction to this program that I did: that is, they heard the organist but they didn't hear the possibilities of the organ.

And so, when I finished a new Hall organ recently in the Presbyterian Church in Monterey, I made up my mind that I would make a real effort to plan a program which would display to the fullest extent the resources of the organ. Here is the program:

Bach, Ich ruf zu dir
Chopin, Prelude Cm
Gabriel-Marie, Meditation
Rogers, Suite G: Intermezzo
Wagner, Lohengrin Vorspiel
Hollins, Spring Song

Voris, When I View the Mother
Stebbins, Swan
Stebbins, Dusk Gathers Deep
Handel, Largo

Each number on this program was there to display certain qualities in the organ. The Bach used the Gedeckt and later the Viole d'Orchestre as solo stops, with the lovely 16' Gemshorn in the bass. The Chopin showed the full organ, and died away through a massive "Cathedral effect" produced by the Gemshorn 8' and Aeoline with sub and super and heavy Pedal, which sounds much like hearing a Great Organ from without the building. The Gabriel-Marie melody displayed all the Swell solo stops most effectively. The Intermezzo showed the strings and flutes in delightful contrast, with a nice buildup in the middle. Nothing could display orchestral strings en masse, and a gradual crescendo, better than the Lohengrin. Hollins' Spring Song used massed combinations, and in the middle section the echo effect of the Vox against the 4' Flute used as an 8' flute, and incidentally, it was not necessary to unify it to do this. Mr. Voris' haunting melody was played an

MONTEREY, CALIF.
PRESBYTERIAN CHURCH
Hall Organ Co.
Specification by Wm. Ripley Dorr.
Installed by Harry M. Smith.
Finishing by Messrs. Smith and
Dorr.

V 10. R 10. S 19. B 6. P 701.

PEDAL: EXPRESSIVE

16 BOURDON f 44
Gemshorn (S)

8 Bourdon

GREAT: EXPRESSIVE

8 DIAPASON ff 73
MELODIA mf 73

Gems. Celeste
Viole d'Orchestre

4 Harmonic Flute

8 CHIMES 20

SWELL

8 GEDECKT mp 73
V. D'ORCHESTRE mp 73
GEMS. CELESTE p 73
AEOLINE pp 73

4 HARM. FLUTE mf 73

8 OBOE f 73

VOX HUMANA p 61

4 Vox Humana

Tremulant

12 Couplers

11 Combones

Deagan percussion; Orgoblo.

The Gemshorn is extended down to 16' in full-length tapered metal pipes. Entire organ is one chamber. Municipal Recitals: Article 12:

octave lower than written, on the Melodia, which sounds much like a French Horn, with soft string accompaniment. For dreamy string harmonies, Stebbins' Swan is hard to beat, and the other Stebbins' number showed what the Vox Humana and the Chimes could do to a real downright tune. The old Largo I planned to do two things: to show the Diapason, full Swell, and full organ effects, and to please the many older church members who might not find any other familiar number on the program.

It was my endeavor, in addition to showing the organ, to select music which would be interesting to the music-lover who was not especially interested in the organ, and which would be attractive enough not to bore even non-musical people who came out of curiosity to hear the first church organ in this small town. There was no "big stuff" on this program, first because such music would have been out of place on a small organ in a little town, and second because my right hand is still so badly crippled by arthritis that I cannot play anything brilliant. (Incidentally, I am happy to be able to play even this simple program, for it represents great progress, as for nearly four years I could not strike an octave or even a simple triad with my right hand.) The program would be brightened by some light caprice, but the Hollins was the nearest thing to what I wanted that I could play.

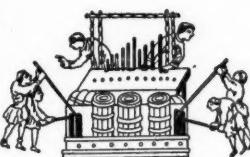
The result was most gratifying. All the pleased comments on the various solo stops and other effects showed plainly that they had heard what I had wanted them to hear. And the inquiries as to the publishers of various numbers indicated that even the organists present found many of the numbers new to them. Apparently nobody was bored, for everybody stayed until I had finally an encore or two. So I am encouraged to believe that for the organ, the town, and the occasion, the idea behind the program justified itself.

—COLUMBIA, S. C.—

Trinity Church has contracted for a 3m Pilcher with Echo in one of the two towers in the front of the church. This historic church was built in the early part of the last century and occupies an entire city block in a beautiful location opposite the State capitol building. The main organs will be housed in chambers on either side of the chancel. Kenneth Baldwin is organist.

Notes &

Reviews



Editorial Reflections

Ach Mein

QUITE OBVIOUSLY the efforts of America's organ journals to welcome distinguished visitors with all possible courtesy, graciously forgetting standards of criticism, is being interpreted against us once more. Musical Opinion, the distinguished British journal which eminently serves as the mouthpiece of the independent British organ world, seems to infer that our standards of perception need cultivation, when it begins a series of Karg-Elert comments by suggesting it "may come as a surprise to those who saw him in London some two years ago" to know that he "visited the United States and Canada for the first time, appearing in the role of organ recitalist."

In England "he did not attempt to play any set organ solos or even his own compositions," and the writer went on to say he remembers that Dr. Karg-Elert "said he had played extempore for twenty minutes at the Alexandra Palace on the full organ because he did not know what pistons to touch to make the stops go in."

A few of us already know in America (and we kept it to ourselves) what Musical Opinion publishes abroad in the following delightful manner, alluding to a reception given to the famous composer in New York.

Dr. Karg-Elert "had found his first impressions of the place so overpowering, and was so little accustomed to the hurry and bustle everywhere, that in the middle of the speeches which followed (in English, of course) to the stupefaction of all present he got up and walked out! Kathchen (his daughter) describing the scene in a letter home, says she could have howled with mortification. Goldsworthy, the regular organist to the

Shelton Hotel, who had introduced Karg-Elert and organised the festivities, followed him out, and found him asleep in his room. Moller, the organ builder, then made a tactful speech in an effort to save the situation.... Kathchen in her letter says that she found his name was everywhere an 'open sesame,' and even in the chemist's shop to which she went, the mention of the name caused everyone to speak in superlatives!"

Well the fact is that you could mention Bach, and even crow about him, in every chemist's shop in America and the sum total of possible result is that you'd be kicked out as an insane person; the average American knows no more about organ composers than he does about the number of snowflakes on the south pole, and he undoubtedly cares less. Americans have the bad habit of trying to be so courteous to their guests that they insult their own intelligence by being highly complimentary to visitors rather than insulting them by saying frankly, "So you're Theodore Stiffnuckle? Well I never heard of you in my life before, what do you want?" We even go so far as to attend organ recitals by visiting Englishmen.

"Goldsworthy had already shown them the monster organ.... tickets for the recital had been sold out long in advance," which is very true excepting that the organ isn't a monster organ at all but a modest instrument of a size that is surpassed several hundred times elsewhere in America and there weren't any tickets sold at all but all were given away.

"Karg-Elert says the Americans appeared to be much impressed, and adds that although they have a capacity for appreciation, in the ordinary way they only hear, played on their gigantic organs, music of the claptrap variety," to which we invite the attention of Carl

Weinrich, Albert Riemenschneider, Ernest White, Charles Henry Doersam, Arthur Quimby, Arthur W. Poister, Warren D. Allen, and the dozen others who have been making American audiences swallow huge doses of Bach ever since they were old enough to vote.

And then "the two hours practise and a good sleeping draught had completely restored" our distinguished guest and "the recital is the sensation of the season" in more ways than one and "Goldsworthy (the regular organist) keeps striking himself on the head and invoking the Deity. He does not comprehend what I am making out of his big organ.... Mr. Moller, the builder of the big organ, gave yesterday a pompous speech about me at the Rubinstein Club, and said that within two minutes he realised that he had never before heard the organ so played." I could use Mr. Moller as supervising Editor; he has an astonishing ability to satisfy everybody with well chosen words. It's a gift.

The article tells of the extreme difficulties of obtaining undisturbed practise hours and then of its own good graces adds:

"Notwithstanding all this, the recital appears to have been a great success.... This recital was broadcast." Both statements are equally true. The recital was not broadcast.

Then at Wanamaker's he put the organ out of the running, could not practise till the day of the recital when he "had a chance to practise for an hour...." and "the recital was again extraordinarily successful."

"Now that's over!.... By jove, I should not like to live through these days a second time. Everything was a chaos, a qualm, a bewitched seesaw: nothing madder can be conceived," says Dr. Karg-Elert, and Musical Opinion adds: "Everybody lives in a hotel; there are no private lodgings. Always sandwiches, and largely vegetarian diet, and everywhere flows iced water! Non-stop lifts running fast

to the thirtieth floor." "It is, by jove, like being in hell!" says Dr. Karg-Elert.

Dr. Karg-Elert was brought to America by the only manager who has ever been able to make an adequate success of booking organ recitals, and he was brought here by virtue of one and only one consideration, which was his deserved present fame as the poet-composer of organ music the like of which is not being written by any other composer anywhere.

There are those who think Dr. Karg-Elert's music will go down pretty close to Franck's or even Bach's, a viewpoint I have never been able to share, though manifestly, those marvelously beautiful compositions are at present our choicest diet. Karg-Elert will outlive Widor but by another hundred years his contribution will have been completed and other composers, building upon the foundations he has laid, will completely bury the Karg-Elert catalogue.

So that in spite of the fact that there are many in America who worship Karg-Elert as an eternal saint there are others who take a saner view of the situation and are content to rate him as the most outstanding composer in the present world of organ literature. And isn't that quite praise enough? Do we look for another Bach? or perchance another Franck? I fear we'll strain our eyes if we do.

Just how the Waldorf recital did come off I am not entirely capable of saying, for with the conclusion of the playing of those rather deadly dull transcriptions which constituted the first half of the program, Mr. Gruenstein (that famous "reporter representing the largest newspaper of Chicago"—as Ed. Wynn would say, "I like that, Graham") Mr. Gruenstein and I were called out to join the milling mob that paraded the aisles back of the gallery boxes and I never did get back to hear the famous composer play his own compositions, the only works really worth listening to on the program. That milling mob was expressing its own viewpoints and daring Mr. Gruenstein and myself "to print the truth." I tried to accept the challenge and I believe I did print the truth. And the truth was, as I hope my original report will now verify, that:

Dr. Karg-Elert, the world's greatest composer of organ music alive today, was tremendously handicapped in his Waldorf recital, but in spite of the handicap he gave

a completely satisfying exhibition of what a composer was able to do and could in justice be expected to do when suddenly confronted with an awe-inspiring audience, given the job of recitalist which never in the world could be called his rightful sphere, and told to play.

Under those circumstances that little German composer did a splendid job. Does anybody want us to put Dr. Karg-Elert into an airplane and tell him to go out and cut figure eights around Riverside Church and Union Theological Seminary, and then yell like madmen when he crashes to the earth instead? We might at least recognize justice, even if not mercy. There are thousands of young organists who can play rings around Dr. Karg-Elert—but not a one that can write a measure of organ music

to compare with some of the gems Dr. Karg-Elert has composed.

And, as we live and breathe, we don't like our British ancestors to have such a good time saying we Americans are a bunch of numbskulls and don't know the difference between good organ playing and the squeaks of a one-horse shay.

Mr. LaBerge had his hands full. A profession that should have been as grateful to him for bringing this great composer of our own day to us, as our forefathers would certainly have been for the privilege of seeing and hearing Bach in person, showed instead a degree of littleness that Mr. LaBerge has entirely forgiven and forgotten but which I think dare not be forgotten if we Americans are to have confidence in ourselves and enjoy that security that can come to the busi-



TWO KILGENS

Mr. Alfred G. Kilgen, senior member of the Kilgen family, at the console of a Kilgen organ built in 1879 for San Fernando Cathedral, in San Antonio, Tex. This instrument was built by the founder of the St. Louis firm, George Kilgen, grandfather of Alfred G., and the photo was taken last year when Mr. Kilgen visited the city in connection with an organ being installed by his firm in another San Antonio church.

ness world only in so far as we live up to our agreements with one another. This cancelling of contracts is unworthy of even the best of us; certainly Lynnwood Farnam never in the world would have consented to the cancellation of a Karg-Elert contract, in spite of the fact that Mr. Farnam as a recitalist compared to Dr. Karg-Elert in that capacity as does the sun to a one-penny candle.

At any rate Mr. LaBerge for the coming season is bowing to the demands of the profession and bringing Herr Gunther Ramin over here to show us what German organ-playing is like, since we seem to be so insistent that that's all we care about, counting composition as nothing in comparison. Herr Ramin has the reputation of being Germany's greatest exponent of organ playing. I do not expect he will compare on American organs

before American audiences, with our own best American players, for the mere plavin' is nothing; the main thing is the standard of judgment. In fact nothing else matters but standard of judgment, and Herr Ramin, still one hundred percent German, has no more conception of our standards of judgment than the good old scrappy and sarcastic Britishers have. But just as we are all—in such saner moments as we have—most grateful for the privilege of having seen and heard Dr. Karg-Elert, the great composer, so also will we be grateful for the privilege of hearing the organ-playing of Germany's most famous exponent of that art.

We heard Mr. Bonnet with profit. Mr. Dupre astounded us with his unprecedented improvising, his faultless memory, his mastery of our new-fangled organs, and—let us never forget it—his charm-



A WHOLE FLOCK OF KILGENS

Mr. Alfred G. Kilgen is practising his favorite art and giving attention to the inside workings of a pipe of the English Horn in one of the chambers of the gallery division of the Kilgen organ in St. Patrick's Cathedral, New York.

ing personality and genuine modesty. Messrs. Bossi and Germani came to show the finest modern Italy has, both among its composers and its performers. Mr. Cunningham from England and Mr. Connell from Scotch-Africa came to show the finest England has at home and abroad. We Americans are vastly the richer for these visits. We know it too.

Every visitor has contributed at least some one outstanding point to our own accumulation of organ-playing art, and we're grateful for each contribution; yet who in his right mind, free of professional jealousy, will even attempt to draw comparisons between our visitors and our own native players? It would indeed be a bad-mannered host who would mention aloud the virtues of his guest as compared with his own.

Yet on the other hand if it becomes necessary I may undertake to do that in behalf of our Courboins and our Weinrichs, and I'd have a happy time doing it to.

Goldsworthy, strike yourself on the head no more; call upon pagan gods no more. Just take it all calmly. It'll all be the same a hundred years hence.

"Sooooo! Play that, Don."

—THE TEST—

You have two cars. When it rains, one lays down and dies, but the other motor plugs along as steady as ever. Which car do you place the greater confidence in when skies are blue again?

These are days of testing and proving. Boost for those who plug along just as usual. The others deserve your sympathy, but hardly your business.

Many an organist today with lessened choir appropriation is giving his church better music than ever before.

ALFRED G. KILGEN

SOMETHING ABOUT THE SENIOR MEMBER OF THE KILGEN FIRM

When the late president of Geo. Kilgen & Son Inc., Charles C. Kilgen, laid down his working tools he passed the heritage of his family to his four sons, of whom the eldest is Alfred G., who has in recent years managed the eastern interests of the company from his New York City offices. Though the annual meeting of the corporation will not take place for another half a year, when a new president will be elected, Mr.

Kilgen has expressed the wish that one of his younger brothers whose headquarters has been and still will be with the home office in St. Louis be elected to that office so that he may continue in New York to personally direct the finishing of all Kilgen organs sent into that important field.

Alfred G. Kilgen was born Sept. 24, 1886, in St. Louis. He graduated from the St. Louis highschool and attended Culver Military Academy for a year; in 1913 St. Louis University conferred upon him the LL.D. degree, while he was engaged in the voicing room of the factory.

He joined the Kilgen forces practically when he was but ten years old, for after school hours and on Saturdays he then began the lesser duties of holding keys for tuners, working gradually upward through all branches till at the age of 26 he was foreman of the chest department and received a patent for a replaceable loose-pouch action. His progress through the factory may be summarized:

1905 Manager of installation and service departments;

1909 Supervising completion of the unfinished organs of Pfleffer Organ Co. when that factory was closed;

1911 Lay-outs and chest-making;

1912 Supervising voicing department and working regularly every day at the voicing machine;

1918 Supervising tone-finishing and working in sales department, which activities are continued to the present.

A Service to T. A. O. Readers

Junior Choirs Helps and Suggestions By Elizabeth Van Fleet Vosseller

\$1.00 net postpaid

An attractive pamphlet, 7 x 10, 28 pages, packed full of detailed suggestions for the help of those who want to organize a new, or put new life into an old, junior choir. The booklet begins at the very beginning and carries through to the climax. It is a summary of the results of a life-time of experience in managing and developing children's choirs. A practical book, written to give practical help to the organist in the actual business of developing a children's choir.

ORGAN INTERESTS INC.
467 City Hall Station
NEW YORK, N. Y.

Though Mr. Kilgen studied organ playing with Charles Galloway and Lucien E. Becker he does not consider that he can play an organ any further than to improvise for his own amusement and for the purpose of assisting himself in the finishing of organs—a task to which he hopes to devote the rest of his life.

He furnishes a list of 4m Kilgens for which he holds himself responsible, in writing scales, supervising installation, and applying the final finishing, from which list we note:

University Church, Des Moines;
St. Ignatius, Chicago;

Temple Ohabei Sholom, Boston;

The Cathedral, St. Louis;

St. Patrick's Cathedral, New

York;

Zion Lutheran, Rochester;

Carnegie Hall, New York, etc.

The complete list of Kilgen organs

in which he has thus been personally interested totals over a hundred.

Mr. Kilgen writes:

"When the partnership of my father and grandfather was changed over into the present corporation I did most all the financing and promoting, and sold most of the stock; but I do not care for that kind of work. My main object in life is to build the most durable action and the best tonal structure, and to associate with our firm some of the world's greatest organists to help us keep those aims always pointing toward the artistic."

THE ST. GEORGE PILCHERS

HISTORIC CHURCH WITH NEW

ORGAN AND ORGANIST

St. George's Church in Hempstead, L. I., N. Y., "is a gem of Georgian architecture, inside and out. It is located in its own church-yard sur-

Palmer Christian

Professor of Organ and
University Organist
*The University
of Michigan*

Bernard LaBerge Concert Management
2 West 46th Street
New York

William H. Barnes

Organ Architect

Advice and suggestions furnished to intending purchasers of new organs. More than forty organs have been built in various parts of the country from specifications and under the supervision of Mr. Barnes with entire satisfaction to the churches. Inquiries invited.

Concert Organist

Organist and Director of Music, First Baptist Church, Evanston, Ill. Dedicatory Recitals a specialty, usually accompanied by a discussion of the tonal structure of the organ. If the purchase of an organ is contemplated, consult Mr. Barnes, who will save you time and money.

Address: 1104 South Wabash Ave., Chicago, Ill.

rounded by graves. The interesting thing is that its charter was granted by Queen Anne in 1704 and on special occasions they still use the communion silver presented by Queen Anne herself, though this is so valuable that it is kept in a safety vault excepting for Christmas and Easter services."

When Miss Elizabeth Clowes completed forty years of service as organist and the new Pilcher organ

was installed, she retired because of ill health and William E. Pilcher Jr. was appointed to the post. Mr. Pilcher directs a choir of about 30 women, men, and boys, with special rehearsals for the boys in charge of Mrs. John H. Haight, wife of the rector, who has studied the boy-voice and takes this part of the work because of her husband's and her own keen interest in the music of their church. The boys and the

soloists are paid, the others are volunteers.

"The organ is voiced according to my ideals of what a church organ should be," writes Mr. Pilcher, "and naturally I get a keen delight out of my church work." A work in which on special occasions he is joined by his wife in the capacity of violin soloist. We have been holding the following program as an example of the Three-Pilcher concert work: Mrs. Pilcher, Mr. Pilcher, and a 3m Pilcher. It was given in April for the Long Island chapter of the Guild:

Bach, In Thee is Gladness
Widor, 4: Andante Cantabile
Widor, 4: Finale
v. Handel, Son. 6: Adagio; Allegro.
v. Bach, G-String Air
v. Tartini, Corelli Variations
Gounod's Gallia
Bach, Fugue Gm

Mr. Pilcher was born May 28th, 1897, in Louisville, attending high-school there at the same time beginning the study of organ and piano, thus being able to enter Northwestern University School of Music as a junior, studying with Dean Lutkin, John Doane, and piano with Carl Beecher. When Mr. Doane left Northwestern for service in the War Mr. Pilcher entered Oberlin Conservatory, studying with Dr. George W. Andrews and theory with Arthur Heacox.

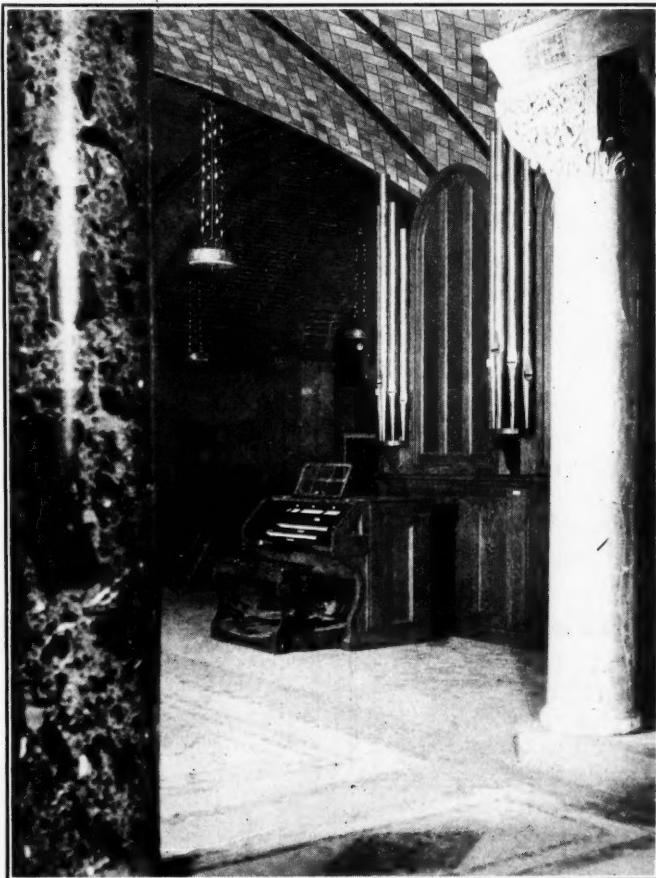
Returning to Louisville he became organist of St. Paul's Church. He took the course in boychoir work under Dr. Stubbs in New York and did work in organ under Dr. David McK. Williams, which he continued after moving to New York to take charge of the eastern interests of his firm. The program quoted herewith represents Mr. Pilcher's 72nd recital, most of them being dedicatory programs on Pilcher organs.

Mr. Pilcher started very early in his organ-building career, and was seriously at work in the Pilcher factory before he was out of high-school. As manager of the company's interests in the Metropolitan district he has made innumerable friends, both in the profession and among his competitors in the industry.

The Pilcher organ in St. George's is given in the present pages. It is located in the gallery of the church where also are located the console and choir.

"I do not pretend to be a professional organist," comments Mr. Pilcher, "for a professional is one who earns his livelihood by his playing; but I have studied a great deal and get a big kick out of playing."

HALL ORGANS



Nestled in the vast crypt of the National Shrine of the Immaculate Conception at Washington, D. C., the new HALL organ well becomes this impressive setting. A glimpse of this organ is seen through the columns, which guard the chamber. The National Shrine has an association with the Catholic University. Of allied national scope are the many HALL organ installations, which dot the nation from coast to coast.

"The Hall of Fame"

**The HALL
ORGAN
Company**

Builders of
PIPE ORGANS

WEST HAVEN CONNECTICUT

Branches at
222 Seaman Avenue,
New York City.
1250 Buhler Avenue
Cleveland, Ohio.
151 S. Craig Pl., Lombard,
Chicago, Ill.
63rd and Chestnut St.
Philadelphia, Pa.
Palos Verdes Est.,
Los Angeles, Cal.

A NEW YORK CHOIR
FOUR CHOIRS MAINTAINED BY
MISS DARNELL

St. Mary's Church of which Miss Grace Leeds Darnell is organist is another example of what can be done with a volunteer choir organization even in New York City. The season closed with the festivities surrounding the annual graduation of the junior choirs.

Five probationers were admitted to the boys' section of the senior choir, with a formal ceremony of vesting. Hoods and diplomas were conferred on the five graduates, who had completed six years of service in the junior choirs.

There were 90 choristers in the procession, representing the four choirs; some of the anthems were done antiphonally. The complete service was:

Venite, Goodson

Benedicite, Simper

Jubilate, Woodward

Admission of Probationers

Conferring Diplomas and Hoods
At the Name of Jesus, Williams

Thirty prizes were distributed on prize-night, on the following points:

Best attendance for the year;
Greatest number of services sung;
Greatest improvement in voice;
Greatest improvement in attitude;
Highest mark in voice test.

Prize night this year was made the more interesting by the showing of sound-pictures of the instruments of the orchestra, sponsored by

Joseph W. Clokey
COMPOSER—ORGANIST



Pomona College

Claremont, California

N.F.M.C. of which all Miss Darnell's four choirs are members. These pictures endeavor to give the complete story of each orchestral instrument.

Miss Darnell has been associated with the work done by Miss Vosseller in the Flemington Children's Choirs, and her maintenance of four choir organizations in St. Mary's, New York, is evidence of what can be done when there is the will to do it and the knowledge of how to do it.

THE R. K. ARTICLE

By HARRY A. SYKES, MUS. Doc.

As a former pupil of Mr. Ralph Kinder, I feel that no time could be quite as appropriate as the present, as sort of a follow-up of Mr. Nevin's fine article, to express for myself and many others a portion of the appreciation we feel for Mr. Kinder's influence upon our lives, as teacher, recitalist and friend.

I am speaking without permission, I know, but I venture to say

W.A. Goldsworthy

Specializing in

Liturgy

Assistance and advice in service
and pageant matters

St. Marks in the Bouwerie

234 East 11th Street

New York City

Hugh McAmis

F.A.G.O.

**RECITALS
INSTRUCTION**

*All Saints' Episcopal Church
Great Neck, Long Island,
New York*

Maintenance

Wm. G. Ochs Geo. F. Ochs, Jr.

OCHS BROTHERS

ORGANS TUNED,
REPAIRED and REBUILT

Chimes Installed
Blowers Installed

Emergency Service
DAY and NIGHT

Old Organs Modernized

440 East 148th St., New York City
Washington Hgts. 7249
Mott Haven 9-0807

Charles Raymond Cronham

CONCERT ORGANIST and CONDUCTOR

Seven and one-half years, MUNICIPAL ORGANIST, Portland, Maine
Five years, CONDUCTOR, Portland Municipal Orchestra

Four years, ORGANIST, Dartmouth College

Summer address:

Windham Hill, South Windham, Me.

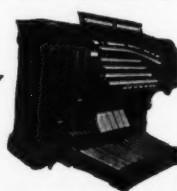
GUSTAV F. DÖHRING
INVITES DEMONSTRATION OF

HILLGREEN, LANE & COMPANY

ORGANS OF QUALITY

Address: G. F. DÖHRING

ROOM 523, 225 FIFTH AVENUE, NEW YORK, N. Y.



his entire and exceedingly active career. Multitudes of people have gone to the recitals at Holy Trinity over a period of twenty-eight years, and have come away filled with the blessing and spiritual renewal provided by one who knows man's hunger for beauty, and whose life squares up with the musical message so freely given.

I should like to make a comment on Mr. Nevin's comparing Mr. Kinder with Alfred Hollins. No one admires the suavity and grace

of Mr. Hollins' works more than I, but I am going to be a bit daring and roam farther afield in my comparing. Anyone who has heard Mr. Kinder's recitals at Holy Trinity knows that he has an uncanny flare for orchestral color. Anyone who has had the privilege, as I have had numberless times, of hearing Victor Herbert conduct his own compositions, will not have a very difficult task in aligning the graceful and fascinating rubato and sparkle and good-humor of the work of the two men. I have times without number, but always to myself, called Mr. Kinder the Victor Herbert of our organ world.

Harold Gleason ORGANIST



Eastman
School of
Music of
The University
of Rochester

Management:
Eastman School of Music,
Rochester, N. Y.

*A series of
Class Instructions
on
Organ Designing
and
Specification Writing*
in its theoretical and practical phases, together with visits to outstanding installations will be held in New York during

July and August 1932

For information, address:
TYLER TURNER
333 Central Park West
NEW YORK CITY

Albert Riemenschneider ORGAN RECITALS AND INSTRUCTION



Director
Baldwin-Wallace
Conservatory
Berea

Recital's
Master Classes
Instruction
Coaching

Address:
10,001 Edgewater Drive,
Cleveland, Ohio

LOUIS F. MOHR & COMPANY ORGAN MAINTENANCE

2899 VALENTINE AVENUE
NEW YORK CITY

Telephone: SEdgwick 3-5628
Night and Day

Emergency Service
Yearly Contracts

Electric Action Installed
Harps — Chimes — Blowers
An Organ Properly Maintained
Means Better Music.

We who love this Philadelphia organist speak about him, to each other, as "R. K." I should like to be an unseen witness to R. K.'s reaction to the paragraph above. But Lancaster is fairly out of reach of Philadelphians, and I am a pretty fast runner. Thanks to T.A.O. for all the good things, and especially for Mr. Nevin's article.

—SHOE-TREES—

Just last week, a mid-Victorian salesman (yes, there are plenty left!) tried to sell a young modern a pair of shoe-trees, price \$5.

"Five dollars?" exclaimed she, outraged.

"But, madam," explained he, in his best frock-coat manner, "These are hand-made!"

"Keep your hand made," said she; "I just want some shoe-trees."

This modern buyer is an irreverent, unabashed person. Her favorite parry is: "What of it!" The word "quality," is pronounced in hushed accents to explain a high price awes her no longer. And quality that costs more but doesn't measurably improve the usable value is just bunk to her.

—HENRY ECKHARDT,
in ADVERTISING & SELLING,
New York.

Ernest White Recitals



St. James's Church
2210 Sansom Street
PHILADELPHIA PENN.



*Chimes
Electric Chime Actions
Tower Chimes*

DEAGAN
WORLD'S FINEST
PERCUSSION MUSICAL INSTRUMENTS

*Harp-Celeste
Vibra-Harp
Orchestra Bells*



DEAGAN
Master Tuners
are in daily
use at the
U. S. Bureau
of Standards,
Washington, D.C.

DEAGAN ORGAN PERCUSSIONS

J. C. DEAGAN, INC. 1770 BERTEAU AVE. CHICAGO

J. HERBERT SHEEHAN
ST. JOHN'S, WINTHROP, MASS.
"The enclosed programs might be of interest; they show what can be done with a small choir and small 2m organ in a small sea-girt town."
Palm Sunday 1928
Lovely Appear, Gounod
Hora Novissima, Parker (3 sel.)
Stabat Mater, Rossini (3 sel.)
Gallia, Gounod
The Palms, Faure
Panis Angelicus, Franck
Tantum Ergo, Reed
Unfold ye Portals, Gounod
Palm Sunday 1929
March to Calvary, Gounod
O Vos Omnes, Dubois
Blessed Mother at Cross, Gounod
Deus Meus, Dobois
Hodie Mecum Eris Paradiso, Dubois

Turner, Lamentation
Et Clamans Jesu, Dubois
Inflammatus et Accensus, Rossini
The Palms, Faure
Ave Verum, Elgar
Tantum Ergo, Reed
Unfold ye Portals, Gounod
Palm Sunday 1930
Gounod's De Profundis was given complete.
Palm Sunday 1931
An Evening Hymn, Sullivan
h-v-o, Mendelssohn selection
Lux Aeterna, Verdi
Night is Calm, Sullivan
h-v-o, Godard, Adagio Pathetique
Eia Mater, Rossini
God so Loved the World, Stainer
Magnificat, Marzo
The Palms, Faure
O Salutaris Hostia, Hargitt
Tantum Ergo, Verdussen
Rejoice the Lord is King, Huertner
Palm Sunday 1932
March to Calvary, Maunder
Droop Sacred Head, Maunder
Fac ut Portem, Rossini
Ave Maria, Bach-Gounod
Do not Leave Me, O'Shea
Benedictus, Otis
Pro Peccatis, Rossini
Great is Jehovah, Schubert
The Palms, Faure
Panis Angelicus, Franck
Tantum Ergo, Reed
Holy Art Thou, Handel

Warren D. Allen

Stanford University

ANDREW BAIRD
A.A.G.O.
Organist for Mrs. E. H.
Harriman at Arden House

RECITALS
120 Cannon St., Poughkeepsie, N. Y.

Paul Allen Beymer
Organist and Choirmaster
The Temple, Cleveland

Choirmaster
Christ Episcopal Church
Shaker Village

MARSHALL BIDWELL
Concert Organist
First Presbyterian Church
Coe College, Cedar Rapids, Iowa

MRS. J. H. CASSIDY
A.A.G.O.
Organist-Director,
First Baptist Church
Organ Department,
Southern Methodist University
Dallas, Texas

Saint-Saens, Prelude and Fugue E
Bach, Allen Menschen Mussen
Bach, Wachet Auf
Widor, Finale 8

HOMER P. WHITFORD
DARTMOUTH COLLEGE
Request Program

*Meyerbeer, Coronation March
Handel, Largo
Wolstenholme, Answer
Liszt, Les Preludes
Stoughton, Cyprian Idyll
Weaver, The Squirrel
Whitford, Dartmouth Undying
Widor, 5: Toccata

—CARNEGIE HALL—

Alexander Richardson, formerly a New York theater organist, will give a series of programs on the Kilgen in Carnegie Hall, New York, at 12:30 daily excepting Saturdays and Sundays, beginning July 25.

CHARLES E. CLEMENS

Mus. Doc.

Professor of Music Emeritus
Western Reserve University
1719 East 115 St., Cleveland, Ohio

RECITALS — INSTRUCTION

GRACE LEEDS DARNELL

Mus. Bac., F.A.G.O.
Organist & Director of Music
St. Mary's Church, New York City
Instructor
Greater N. Y. Federation of Churches
Music School
Studio:
19 Perry St., New York City
St. John's Colony

GEORGE HENRY DAY

Mus. Doc., F.A.G.O.

CONCERT ORGANIST
Specialist in Boy Voice Training
Organist-Choirmaster
Christ Church, Rochester, N. Y.

Clarence Dickinson

MUS. DOC.

CONCERT ORGANIST

Organist and Director of Music, The Brick Church and Union Theological Seminary;
Director of the School of Sacred Music of Union Theological Seminary.
412 Fifth Avenue, New York City

Rowland W. Dunham

F.A.G.O.

Recitals — Instruction
Organist and Director of the
College of Music
University of Colorado
Boulder, Colorado

G. CRISS SIMPSON
UNIVERSITY OF KANSAS
Steuterman, Elegy
Schminke, Marche Russe
*Bach, Toccata F
James, Meditation St. Clotilde
Macquaire, Mvt. 1, Ef
Salome, Cantilene Df

—WITH DEEP REGRET—

With deep regret we announce the death of Leslie Conner, postmaster handling some of our most important postoffice transactions. The New York Times speaks of him as a member of one of the oldest of Huguenot families.

Mr. Conner died July 14 after a brief illness and was buried with Masonic honors. He is survived by his widow and sixteen children. Mr. Conner was always the soul of courtesy, good humor, and willingness to help others; he will be greatly missed by all of us.—T.S.B.

C. Harold Einecke

*Organist and Choirmaster
Park (First) Congregational Church
4-manual Skinner*

GRAND RAPIDS

MICHIGAN

KENNETH EPPLER*Mus. Bac.*

*Organist-Musical
Director
Woodlawn Heights
Presbyterian Church
New York City*

**Frederick W. Goodrich**

*Organist and Director of Choir
Cathedral of the
Immaculate Conception
PORTLAND OREGON*

HUGO GOODWIN**CONCERT ORGANIST**

GRINNELL COLLEGE

Grinnell

Iowa

Horace M. Hollister**M. S. M.***Acting Organist and Choirmaster*

**Madison Avenue
Presbyterian Church
NEW YORK CITY**

Edward Eigenschenk**Kimball Hall**

—GERMANI—

Fernando Germani's reputation as established in America crossed the Atlantic before him and when he made his debut in Liverpool Cathedral on June 7 he was the subject of considerable speculation on the part of those versed in organ matters. Mr. Germani's brief tour of England included these recitals:

June 7, Liverpool Cathedral;
June 9, Manchester Town Hall;
June 10, Lincoln Cathedral;
June 12, Alexandra Palace.

Mr. LaBerge, his manager, received many flattering reports of Mr. Germani's recitals in England, one critic writing: "I tell you most sincerely that as an organ virtuoso he stands in a class by himself. His technic is amazing, but what is even more important, clarity of style, perfect rhythm, and effectiveness of registration reach in him almost unbelievable heights."

From England Mr. Germani went directly to Sienna, Italy, to conduct his master-classes in organ playing at Chigi-Saracini palace.

Mr. LaBerge is back in America again and offers for next season an unprecedented list of fine artists in the organ world, including six recitalists who have made America their headquarters and one who makes his first American visit early in 1933—Gunther Ramin, Germany's most noted player.

—KILGEN NOTES—

Recent contracts include the following:

Chicago, St. Andrew's R. C., 2-30, with straight manual materials, Kohler-Liebich Chimes, and 3 h.p. Orgoblo. Specifications by Alfred G. and Eugene R. Kilgen; sale negotiated by Leland Butterfield.

Central City, Neb., First Presbyterian, 2-26, with pipe-work case.

In connection with the organ being built for St. Justin's R. C., Hartford, Conn., Charles M. Courboin spent two weeks in the factory in consultation on scales and other details.

The late Charles C. Kilgen was instrumental in modernizing a whole village some ten years ago. Mehlville, Mo., never had electricity but when St. John's Church wanted an organ Mr. Kilgen persuaded the power company to extend its lines to the village. Of course since then electricity has been carried into most of the homes also.

—JUST SUPPOSE—

Just suppose a business man or private citizen were so demented as to persist in spending 20 per cent of his entire income on revolvers and bombs. How long would we permit him to remain out of the insane asylum? We Americans, down in Washington, are spending 20 per cent of every penny we earn just that way, according to the Armatment Year Book of the League of Nations.

RAY HASTINGS*Mus. Doc.*

*Organ Recitals
Instruction
Official Organist
Philharmonic
Auditorium
Los Angeles,
California*

**A. LESLIE JACOBS***Organist and Director of Music*

*Wesley Methodist Church,
Worcester, Mass.*

WALTER B. KENNEDY*Organist and Choir Director*

*First Presbyterian Church
Oakland, California*

Kimball 4-67

Charlotte Klein

*First Woman Recitalist
National Convention
American Guild of Organists*

*St. Margaret's Parish
Washington, D. C.*

EDWIN ARTHUR KRAFT**Recitals and Instruction**

*Trinity Cathedral,
Cleveland, Ohio*

THORNDIKE LUARD*The Aeolian Company*

—CONVENTION NOTE—
 In addition to the programs and artists scheduled for the Guild convention in Boston the visitors had a treat in the unexpected program played by Charles M. Courboin on the Kilgen in Sholom Temple, Mr. Courboin playing the following:
 Schumann, Abendlied
 Schumann, Sketch 3
 Saint-Saens, Prelude E
 DeBoeck, Allegretto

LaVahn K. Maesch
Recitals and Instruction
 Lawrence Conservatory
 of Music
APPLETON WISCONSIN

CARL F. MUELLER
 Organist and Director of Music
 Central Presbyterian Church,
 Montclair, N. J.

GORDON BALCH NEVIN
 Johnstown, Penna.
 ORGAN RECITALS
 of
 Musical Charm

WILLARD IRVING NEVINS
 Dedications — Recitals —
 Festivals
 Address. Guilmant Organ School,
 17 East Eleventh Street,
 New York City

JOHN V. PEARSALL
 Organist-Choirmaster,
 Arlington, N. J.
 Public School Music, Kearny, N. J.

G. Darlington Richards
Organist--Choir Master
 ST. JAMES' CHURCH
 NEW YORK
 Madison Avenue at 71st Street
*Ten-Lesson Course in
 Boy Choir Training*

Franck, Chorale 3
 Bach, Toccata and Fugue Dm
 The organ was built to the stoplist suggestions of Dr. Wallace Goodrich and "was thoroughly sound and conservative." Mr. Courboin "was at his best and the organ sounded extremely well."

As already explained, due to no fault of T.A.O.'s editorial office, the convention program for the last day was incorrectly given in our pages. The organists in reality took a happy excursion to Hartford as guests of the Austin Organ Co. of that city and the Aeolian-Skinner Organ Co. of Boston, to hear two representative organs of these two noted builders. State police escorted the organists (to prevent the escape of any?) to the city line and from that point the city police escorted them.

The visitors first heard the Austin organ in Bushnell Memorial Hall, played in a brief program by Julian R. Williams, and then heard the Aeolian-Skinner Organ Co.'s organ in Trinity College, played by Clarence E. Waters. The concluding event of the afternoon's program was a visit to the Austin factory.

It is a happy thought to recall thus that an organ builder whose factory is in one city joined another in taking the organists who had visited his city in convention, to a neighboring city where was located the factory of the other organ builder.

Hartford newspapers gave lavish publicity to organs and organists on this occasion.

—NEW YORK N.A.O.—
 The organists of Richmond Borough of New York City organized a chapter of the N.A.O. for themselves June 15, with five organists attending the first meeting at the home of George Dare, organist of St. Paul's and director of music of the famous Curtis High School.

—HEMPSTEAD, N. Y.—
 Epiphany Lutheran dedicated its new building and 3-28-1139 Austin in June; the stoplist was published in T.A.O. for February 1932, page 93, for purposes of comparing the instrument with another organ having just one pipe less. Funds for the organ were raised in part by special gifts and memorials; Chimes were donated by one family, and seven other families similarly donated special registers, not identified in the elaborate program-book. The choir donated their own vestments. The 24-page booklet does not credit the organist with mention anywhere. The or-

gan itself is fully expressive and a clever example of how a moderate appropriation can secure the delights of three-manual versatility with liberal but always legitimate borrowings.

—OPPORTUNITY—
 Cheapened service has run to such lengths that quality service has its opportunity of the decade.—HENRY ECKHARDT, in ADVERTISING & SELLING, New York.



Edith E. Sackett
Organist and Director of Music
 Fort George
 Presbyterian Church
 187th St. and St. Nicholas Ave.
 NEW YORK CITY

JAMES E. SCHEIRER
director of music
 SALEM REFORMED
 CHURCH
 Harrisburg, Penna.

FREDERICK SCHLIEDER
 M. Mus., F.A.G.O.
 Creative Harmony — Improvisation
 Instruction, Organ, Piano
 27 West 72nd Street
 New York City
 ENDicott 2-6700

ERNEST ARTHUR SIMON
 Boy Voice Training — Consulting
 Choirmaster
 Choirmaster-Organist,
 Christ Church Cathedral
 Address:
 Christ Church Cathedral House,
 Louisville, Ky.

Frederick M. Smith
 A.A.G.O.
Organist-Choirmaster
 Incarnation Lutheran
 Church
 Brooklyn, New York

—WESTCHESTER GAINS—

An emphatic gain in both attendance and income was scored this year over 1931 records for the junior music festival held in Westchester County Center, White Plains, N. Y.

Theodore Strong

Organist
Fifth Church of Christ, Scientist
Musical Director
SHELL HAPPYTIME PROGRAMS
Pacific Coast Network, NBC
Address: KPO, San Francisco, Calif.

FIRMIN SWINNEN

RECITALS
2520 Madison Street
Wilmington, Delaware

HARRY A. SYKES
Mus. Doc., F.A.G.O.

Organist-Choirmaster
Trinity Lutheran Church
Lancaster, Pa.

HAROLD TOWER

Organist-Choirmaster,
ST. MARK'S PRO-CATHEDRAL
Grand Rapids, Michigan

LATHAM TRUE

Organist and Dean of Music
Castilleja School
Palo Alto, California

ABRAM RAY TYLER
A.G.O.

Something new
IMPROVISED PROGRAMS
for organ openings
Address: Temple Beth El
Detroit, Mich.

Arthur W. Poister
University of Redlands, California**—GUILD EXAMS.—**

The annual examinations, the most important work the A.G.O. can undertake, are announced for June 1 and 2, 1933. If the candidate's total of credits reaches 70% for paper-work and 70% for organ-work he is credited with passing unless he has scored below 50% in some one individual item in either.

Only colleagues may take the associate examination and only associates may take the fellowship. Fees are \$15 and \$20 respectively. The associate must be able to play Bach's Nun Komm der Heiden Heiland and Dupre's Ave Maris Stella; the fellows must be able to play Bach's Sonata 5 and —glory be—a major composition by a native American, Seth Bishop's Prelude and Fugue Cm.

While it cannot be said that these or any other examinations can prove an organist's fitness for any important church position, it can be said that no such position should be filled by any organist who would be incapable of passing these very commendable tests. There always have been and always will be violent controversy over the stipulations of the Guild's examinations, just as there is controversy over everything of importance in the world and many things of no importance whatever; the Guild does best when it hears what eminent organists in all sections of America think about the tests, and then modifies or stands pat according to its own best judgment. Details matter but little; the main thing is to maintain a progressive severity of examination so that the younger element coming along will have a trustworthy measuring-rod by which to test its metal.

It would seem inexcusable that any young person seriously aiming to make a name for himself in the world of the organ should be able to find excuse for his failure to take the examinations and win the right to print F.A.G.O. on his stationery. All jealousies aside, the holder of the F.A.G.O. certificate is usually in a class by himself among the other organists in his immediate territory.

—WEDDING BELLS—
Hugo Hagen, St. Louis organist, and Miss Mildred Hartzig, art teacher in the Los Angeles high-schools, were married in Los Angeles June 29.

—W.H.B.—

Our royal associate Dr. Wm. H. Barnes feels the depression so much that he has purchased a new car and after using it a month left for Europe with his family for the rest of the summer, sailing from New York on July 16. Such are the incomes of those who devote themselves even in part to editing organ magazines.

CORNELIUS VAN REES

Organist and Director of Music,
Baptist Temple, Brooklyn, N. Y.
Recitals and Instruction
in voice and organ.
Address
Baptist Temple, 3rd Ave. and
Flatbush Ave., Brooklyn, N. Y.
Tel TRIangle 5-4127

PAULINE VOORHEES

Mus. Bac., F.A.G.O.
Teacher of
Organ, Piano, Theory
Organist-Director,
Temple Mishkan Israel
Center Congregation Church
New Haven, Conn.

**ELIZABETH
VAN FLEET VOSSELLER**

Founder of the
Flemington Children's Choirs
Studio: Flemington, N. J.

Thomas H. Webber
A.A.G.O.

First Presbyterian
Church

NEW CASTLE PENNSYLVANIA

Hobart Whitman

F. A. G. O.
Organist and Choirmaster
First Presbyterian Church
Director of Music
Mitchell College
STATESVILLE NORTH CAROLINA

Wm. E. Zeuch

Organist-Choirmaster

First Church in Boston

BOSTON MASS.

Organists

(*See advertisement elsewhere in this issue.)

- ATHEY, Edith B.** Hamline Methodist Church, Washington, D. C.
- ***BAIRD, Andrew, A. A. G. O.**
- ***BEYMER, Paul Allen**
- ***BIDWELL, Marshall**
- BROWNE, J. Lewis, Mus. Doc.** Organist, St. Patrick's Church; Theory, Metropolitan Conservatory; Recitals, Instruction, Composition, 122 S. Desplaines St., Chicago, Ill. (Monroe 5550).
- BULLIS, Carleton H., A.M., A.A.G.O.** 9507 Euclid Ave., Cleveland, Ohio. Theory Department, Baldwin-Wallace College, Berea, Ohio.
- ***CASSIDY, Mrs. J. H.**
- ***CHRISTIAN, Palmer** University School of Music, Ann Arbor, Mich.
- ***CLEMENS, Chas. E., Mus. Doc.**
- ***CLOKEY, Joseph W.** Pomona College, Claremont, Calif.
- COOPER, Harry E., Mus.D.**, F.A.G.O. Organist, Country Club Christian Church, Kansas City, Missouri. Head of Department of Music, Ottawa University, Ottawa, Kans.
- ***COURBOIN, Charles M.** Westerly, Highland Road, Rye, N. Y.
- ***CRONHAM, Charles Raymond** Municipal Building, Portland, Maine.
- ***DARNELL, Grace Leeds**
- ***DAY, George Henry, Mus. Doc.**
- ***DICKINSON, Clarence, Mus. Doc.**
- DUNKLEY, Ferdinand, F.A.G.O., F.R.C.O.** Organist, Temple Sinai, and St. Charles Ave. Presbyterian Church; Recitals, Instruction in Organ, Voice, Composition, Studio, 1545 State St., New Orleans, La.
- ***EIGENSCHEK, Edward** Kimball Hall, Chicago, Ill.
- ***EINECKE, C. Harold**
- ***EPPLER, Kenneth**
- FAIRCLOUGH, Geo. H., F.A.G.O.** M. Mus.; Recitals, Instruction; Org. and Prof. of Organ, University of Minnesota; Org-Chairmaster, St. John's Episcopal Church; Studio, 26 Dyer Bldg., St. Paul, Minn.
- GALLUP, Emory L.** Fountain Street Baptist Church, Grand Rapids, Mich.
- GERMANI, Fernando** Hotel Wellington, 55th & 7th Ave., New York.
- ***GLEASON, Harold** Eastman School of Music, Rochester, N. Y.
- ***GOODWIN, Hugo, F.A.G.O.**
- HARRIS, RALPH A., A.B., A.A.G.O.** Organist and Chairmaster, St. Paul's Church, 157 St. Paul's Place, Brooklyn, N. Y.
- ***HASTINGS, Ray, Mus. Doc.**
- ***HOLLISTER, Horace M.**
- ***JACOBS, A. Leslie**
- JONES, WM. H., A.A.G.O.** Director of Music, St. Mary's School; Organist-Chairmaster, Christ Church; Raleigh, N. C.
- ***KLEIN, Charlotte**
- ***KRAFT, Edwin Arthur**
- ***LaBERGE, Bernard R.** 2 West 46th St., New York.
- LOUD, John Hermann, F.A.G.O.** Recitals, Instruction; Park Street Church, Boston (1915); 76 Parkman St., Brookline, Mass.
- ***LUARD, Thordike**
- ***MAESCH, LaVahn**
- ***MC AMIS, Hugh** Westminster Hall, Maple Dr., Great Neck, L.I.
- MIRANDA, Max Garver, Mus. Bac. A.A.G.O.** Dir. Mus. Dept. and College Org., Beloit College; First Presbyterian Church.
- Residence: 931 Church St., Beloit, Wis.
- ***MUELLER, Carl F.**
- ***NEVIN, Gordon Balch**
- ***NEVINS, Willard Irving**
- ***PEARSALL, John V.**
- PEASE, Sibley G.** Res. 322 So. Mansfield Ave., Los Angeles, Cal. Resident Organist, Elks Temple; Associate Organist, Angelus Temple; Organist-chairmaster, St. James Episcopal Church;
- ***POISTER, Arthur W.** University of Redlands, Redlands, Calif.
- ***REIMENCHNEIDER, Albert** 10,001 Edgewater Drive, Cleveland, Ohio
- ***RICHARDS, G. Darlington**
- ***RIESBERG, F. W., A.A.G.O.**
- ROSE, Arthur, M. A., Mus. Bac.** Trinity School, 139 West 91st St. (1911) 79 Manhattan Ave., New York (ACad. 2-5892)
- SABIN, Wallace A., F.A.G.O., F.R.C.O.** Temple Emanuel; First Church of Christ, Scientist; 1915 Sacramento St., San Francisco, Calif.
- ***SACKETT, Edith E.**
- ***SCHEIRER, James Emory**
- ***SCHLIEDER, Frederick, M. Mus.**
- SEIBERT, Henry F.** Official Organist, The Town Hall, The Town Hall, New York.
- ***SIMON, Ernest Arthur**
- ***SMITH, Frederick M.**

STEAD, Franklin Concert Organist; Organist and Director, Starrett School for Girls; 4426 Drexel Boulevard, Chicago, Ill.

***STRONG, Theodore**

***SWINNEN, Firmin**

***SYKES, Harry A.**

THOMPSON, Van Denman, Mus. Bac., F.A.G.O. De Pauw University, Greencastle, Ind.

***TOWER, Harold**

TRUE, Latham, Mus. Doc.

TRUETTE, Everett E., Mus. Bac., A.G.O.

Concert Organist and Instructor; Elliot Congregational Church, Newton (1897); 295 Huntington Ave., Boston, Mass. Kenmore 9669.

***VAN REES, Cornelius**

***VOORHEES, Pauline, Mus. Bac., F.A.G.O.**

***WEBBER, Thomas H.**

WEINRICH, Carl

49 West 20th St., New York.

WESTERFIELD, George W., F.A.G.O.

Org. Ch. of St. Mary the Virgin; N. Y. Representative "Orgoblo" (see adv.); 155 Bainbridge St., Brooklyn, N. Y. Haddingway 3-9516

***WHITE, Ernest**

2210 Sansom St., Philadelphia, Pa.

***YON, Pietro A.**

853 Carnegie Hall, New York, N. Y.

***ZEUCH, Wm. E.**

Salt Lake City: 165 Edith Ave.

Tampa: 4310 Granada Ave.

KIMBALL, W. W. CO.

Main Office: Kimball Hall, Chicago, Ill.

New York: 665 Fifth Avenue.

MIDMER-LOSH INC.

Merrick, L. I., N. Y.

MOLLER, M. P.

Main Office: Hagerstown, Md.

Chicago, Ill.: 332 S. Michigan Ave.

Los Angeles: 202 Insurance Exch. Bldg.

Memphis, Tenn.: 1840 Kendale, Edgewood

Philadelphia, Pa.: 2047 Chestnut St.

Pittsburgh, Pa.: Strand Theater Bldg.

Seattle, Wash.: 1009 First Ave.

PILCHER, Henry Pilcher's Sons

908 Mason St., Louisville, Ky.

New York: 11 West 42nd Street.

RANGERTONE, INC.

574 Parker St., Newark, N. J.

ROCHESTER ORGAN CO.

Box 98, Rochester, N. Y.

WICKS PIPE ORGAN CO.

Highland, Illinois.

Organ Architects

*Definitely allied to one Builder.

BARNES, William H.

1100 S. Wabash Ave., Chicago, Ill.

***DOHRING, Gustav F.**

225 Fifth Ave., R-1010, New York City.

TURNER, Tyler

333 Central Park West, New York City.

Equipment and Various

DEAGAN, J. C., Co.

Percussion instruments.

4217 Ravenswood Ave., Chicago, Ill.

KOHLER-LIEBICH CO., INC.

Percussion Instruments,

3553 Lincoln Ave., Chicago, Ill.

ORGOBLO

See Spencer Turbine Co.

SPENCER TURBINE CO.

Blowers,

Hartford, Conn.

Custodians and Rebuilders

MOHR, Louis F. & Co.

2899 Valentine Ave., New York.

OCHS BROTHERS

440 East 148th St., New York.

SCHLETTE, Charles G.

Church organs rebuilt, tuned, repaired; yearly contracts; Blowing plants installed; etc.

1442 Gillespie Ave., New York. WEst. 7-3944.

T.A.O. Directory

AMERICAN ORGANIST, THE

467 City Hall Station, New York, N. Y.

BARNES, William H.

Associate Editor, Organ Department,

1100 S. Wabash Ave., Chicago, Ill.

BRANT, Leroy V.

Contributor, Church Department,

The Institute of Music, San Jose, Calif.

DIGGLE, Dr. Roland

Contributor, Review Department,

2638 W. Adams Gardens, Los Angeles, Calif.

DUNHAM, Rowland W.

Associate Editor, Church Department,

University of Colorado, Boulder, Col.

GOODRICH, Frederick W.

Contributor, Catholic Church Music,

Portland, Ore.; 987 East Davis St.

GROOM, Lester W.

Chicago, Ill.; 1133 North La Salle St.

JACOBS, A. Leslie

Contributor, Volunteer Chorus Work,

Wesley M. E. Church, Worcester, Mass.

KENNEDY, Walter B.

San Francisco: 5665 College Ave., Oakland.

LOVEWELL, S. Harrison

Boston, Mass.; 128 Highland Ave., Arlington.

MANSFIELD, Orlando, A., Mus. Doc.

British Representative; Sirs House, Cheltenham, Gloucestershire, England.

ORGAN INTERESTS INC.

467 City Hall Station, New York, N. Y.

SMYTH, Arthur

Australian Representative,

52 Margaret St., Sydney, Australia.

TYLER, Abram Ray

Detroit, Mich.; 909 First Nat'l Bank Bldg.

VOSSELLER, Elizabeth Van Fleet

Contributor, Children's Choir

110 Main St., Flemington, N. J.